

VOL. I.

NEW YORK, FRIDAY, AUGUST 27, 1880.

NO. 30.

CORRESPONDENCE.

Matters at Home and Abroad.

[CORRESPONDENCE OF THE COURIER.]

NEW YORK, August 25, 1880.

I MET a friend the other day who said to me: "I see THE COURIER says that S. Lebling, the pianist, now playing at Koster & Bial's concert hall, is one of our own countrymen; but this is not the case, as he is an imported Jew." I simply smiled a "smile" and "made a note of it"—*a la Capen Cuttle*. "What afflicted critters we be, to be sure!"

Another friend, a very solemn one, briefly said, "Give it 'em!" and went his way. Whether he meant Thomas & Aronson, or Damrosch & Aronson, or Bial & Aronson, or Mapleson & Aronson I cannot tell; but he must certainly have included Aronson in his "em."

Another friendly musician, whose tongue and body very well represent "perpetual motion," suddenly seized my hand and commenced shaking it, it seemed, in an agony of delight, saying at the same time, "My dear fellow, how glad I am to see you becoming a pessimist, a thing I predicted long ago. Ah! my friend, music in itself is divine, but those who undertake to 'dole it out,' and the papers which talk about it, are all sultans, whose ignorance and narrowness are only equaled by their present power." After this ebullition of feeling, he whispered on tiptoe: "Anyway, speak well of me whenever I play." I looked, and he was gone.

I began to feel that the day was one of chance-meetings, and turned into a music store, purposely to avoid any more such coincidences, for I began to feel exhausted from the excitement I had been thrown into by the last person I had met. I had just seated myself for a moment's rest, and had begun to mop my "perspiration-covered" brow, when the sound of a familiar voice struck my ear. "What's the matter with you, anyhow? Don't you know that Aronson is a great friend of mine, and *I* a great friend of yours, and—?" This is all I heard, for I sought the seclusion of a hot closet in my own room, and felt that no human voice would penetrate there. Peace at last! But what a heat! I feel myself again now, and am able to pen the foregoing and following lines. My sudden flight saved me from an attack of brain fever—and thus saved my life. I only care to speak of beer at present, not music. Friends will please make a note of this, and humor an old, old man.

As I predicted, Maurice Grau was but too glad to be rid of Capoul, whose voice, toward the latter end of the season, became positively painful and ridiculous, even to his friends. Also Mlle. Angele has been left behind, and will exhibit her fine and sensuous form no more to the New York public. The coming season Mr. Grau will present three tenors—Tauffenberger, Moras and Nigri, the latter having obtained a good reputation both in France and Italy. The trio of old favorites—Duplan, Mezieres and Poyard—will again help to hide whatever defects the new artists may display. But for these popular singers, many of the performances given last year would have been unbearable. Before another month shall have passed Mr. Grau's newly organized company will have given several representations of various operas, all of which will be reviewed in the columns of THE COURIER.

Then I shall not speculate longer, but know whereof I now only surmise.

I see that an announcement has been made to the effect that the Russian pianist, Constantine Sternburg, will visit this country the ensuing season, under the management of the well known pianist and accompanist, C. C. Colby. Mr. Carlberg has been engaged to conduct the orchestra, which insures the success of that part of the programme. Of course, it is no harm to say that after Rubenstein, Von Bülow and Joseffy, a new pianist will be subjected to the severest public criticism, to pass which ordeal the highest gift is absolutely necessary. If he does not create a sensation, but only a favorable impression, the musicians may delight to hear him; but the general paying public will not part with their dollars—a *sine qua non* if the manager wishes to continue in the course laid out. Of course, this is only general comment, as nothing definite can be said with regard to the playing of Herr Sternburg until he has performed at several concerts and interpreted various works. Then THE COURIER will speak about him and his genius—if he has any.

The name of Dudley Buck's new comic opera is not a very significant one—"Deseret,"—although the libretto, no doubt, illuminates the title, and makes evident the hidden meaning, if such enveloped significance there is. Mr. Buck is a more than ordinary musician, as his "Don Munio," "Scenes from the Golden Legend," "Psalm," and various songs, &c., prove. He is, moreover, a popular composer, his numerous works not lacking in solid workmanship, and yet possessing melody of a more or less popular order. I await with much interest the presentation of "Deseret," the first performance of which is announced for the 11th of October, at Haverly's Fourteenth Street Theatre. The libretto has been written by A. Croffut. The singers chosen to impersonate the various characters are not very well known to the public, with, perhaps, the exception of one or two names.

Another Gilbert-Sullivan infliction (or whatever it may be designated) is promised New Yorkers next winter (December). It is reported to have a "semi-fairy" plot; but the joint authors will act as they did with "Pirates of Penzance"—settle upon the title only at the last moment. Also on purpose to secure the copyright the work will not be published—a precaution which former experience has taught Messrs. Gilbert and Sullivan is necessary. It may be taken for granted that the opera will be a popular success, for "nothing succeeds like success." The New York public will be present at its first representation prejudiced in its favor, if anything, so that, unless the work is a very inferior one, it is sure, beforehand, of meeting with a hearty reception.

The Abbott English Opera Company will try to produce this winter Gounod's "Mirella," under the title of the "Lover's Pilgrimage." Also Gomez's "The Gem of Peru." This troupe has obtained a good hold upon the public, notwithstanding the general "sarcastic mildness" with which Americans and critics speak of Miss Abbott's ability as a singer and actress. The musicians and critics are right, judging from the standpoint they take; but the public does not care for elaborate and able opinions, but only for the passable show made and the sweet character and dis-

position of the sweet singer herself. It will be seen how much is accomplished by the performance of the novelties announced.

The late representations of "Lohengrin" in Italy have been very successful, according to the reports of the various journals I have read. Music is undergoing a change for the better in that favored "land of song," and modern compositions are no longer hissed because they happen to differ in design from the old, old patterns in vogue years ago. The modern Italian composers—instance Boito and Verdi (in his latest works)—are breaking from the traditional school and working on a plan far wider in scope and in musical significance and worth. Orchestration, in Italy, is assuming the importance it has attained in other European countries. Treating the orchestra as a big guitar has there seen its last days. By this departure a new field is opened to Italian students, which will be followed as far as it has yet been explored by the great modern geniuses of every clime.

With your next issue, the fall month will have arrived, and concerts and operas will soon assume their usual importance in the musical world. THE COURIER will, doubtless, contain the most faithful, complete, accurate, reliable and able record and criticism of all worthy performances which will be given the coming season.

CHRONICLER.

Cleveland's Expectations.

[CORRESPONDENCE OF THE COURIER.]

CLEVELAND, O., August 18, 1880.

NOTWITHSTANDING the present dullness, preparations for an active musical season are being rapidly made.

Mr. Underner, well known as Miss Litta's teacher, has announced a grand concert which will take place September 14, on which occasion he will be assisted by his talented pupil, Miss A. Drasdil, Miss Clara Strong, a local pianist, C. Fritsch and F. Remmertz. Therefore, a musical treat is in store for the Clevelanders.

F. Puehringer is announced to bring out not only "Trovatore," but also an opera of his own, "Anna Lise," which is based upon a German comedy of that name. The gentleman is not only composer, but also his own poet, so Wagner has a competitor.

H. A. Bischoff, the well known tenor, is making a reputation as a vocal teacher, besides filling many engagements as a concert singer, he being a great favorite. The Cleveland Gesangverein elected him an honorary member.

F. Abel, the director of the Detroit Harmonic Society, was last week in the city engaging orchestral players for the "Peninsular Festival," which will be held in Detroit, beginning August 30, and lasting four days. The affair promises to be a great musical treat, as the chorus will be 500 strong. Miss A. Henne and F. Remmertz of New York, and Bischoff of this city, are among the solo singers. The orchestra is to be sixty strong.

Waldemar Malmene, the newly elected director of the Cleveland Gesangverein, seems to be making many friends; the press has very favorably noticed him. This society will reorganize a mixed chorus, and contemplates bringing out larger works.

The Germania Orchestra will give concerts at two

neighboring towns, Akron and Canton, August 23 and 24. Bischoff and his pupil, Mrs. J. Tripp, are engaged as vocalists.

Mr. Dreherer, agent of the Decker piano, has just returned from New York, having made extensive selections for the fall trade.

Curti's Spanish Students have given performances at the Academy of Music. The patronage was only fair.

UNO.

The Prospect in Buffalo.

[CORRESPONDENCE OF THE COURIER.]

BUFFALO, N. Y., Aug. 20, 1880.

MUSICAL matters, after a lull that has only been broken by excursions and their attendant music, are just now beginning to put on an appearance of life. The dramatic season was inaugurated this week in Buffalo's refitted and newly garnished theatre, and there is not now a more dainty or comfortable audience room in the state. The Messrs. Meech are energetic, enterprising men, and do all that can be done to establish a fine reputation for the Academy of Music, and they are succeeding. The interior of the building has been in the hands of Birge & Sons, the best decorators here, for two months, and the transformation is remarkable. Additional seats have been added, folding chairs replace the old style, and from pit to dome, gilt and paint have been used unsparingly. All this has put the Academy in proper trim for a season that promises to be replete with musical and dramatic attractions.

A. H. Pease, the pianist, whose home, as you are aware, is in this city, is preparing for a grand recital in September. His advance guards are already thrown out in the following circular:

A. H. PEASE
has the honor to announce a

MATINEE RECITAL,
at the Academy of Music, Tuesday, September 21,

AT 3 P. M.,

when he will present to his friends the most important and interesting programme he has ever offered in Buffalo.

Mr. Pease has been fortunate enough to secure the valuable services of Carrie A. Butterfield (soprano), who will sing his latest successful composition, "The Milkmaid's Song," and those of the Beethoven Quartet, who will accompany him in Chopin's Concerto in F minor. Selections from Gounod, Chopin, Liszt and Tausig.

General admission, 75 cents; reserved seats, \$1. To be had at Messrs. Denton & Cottier's from September 17.

Over this recital the indefatigable composer will labor hours and days, and no stone, that will uncover a means of promotion, will be left unturned. He will play, I have no doubt, to as large an audience as the parquet and dress circle can hold, for the ladies of Buffalo are strong allies of his. The Beethoven Quartet and Miss Butterfield are popular as well, and both will prove a means of attraction. Mr. Pease is, without doubt, the people's pianist, and though refined musical taste sneers at and refuses to patronize his "Sweet By and By" performances, the people are attending *en masse*, and he is growing steadily in their estimate. Witness his success last year in New York; when other and better pianists were without engagements, he was overcrowded.

Since writing you last, Miss Lizzie Cronyn, the prima donna who accompanied Von Bulow, has returned from Europe. She will, undoubtedly, remain in Buffalo for a few months before accepting engagements. She is as finished in style as any vocalist I can recall, and her voice is one among a thousand. It is rich, sympathetic, and true, and but for want of physical endurance she would make her mark upon the stage. She has legions of admirers and friends in Buffalo, who welcome her back with sincere pleasure.

L. K. L.

"Pinafore" at Long Branch.

[CORRESPONDENCE OF THE COURIER.]

LONG BRANCH, N. J., August 18, 1880.

"PINAFORE" by the Philadelphia Church Choir has been sung in the spacious dining hall of this popular hotel with very great success on the part of the leading soloists. Miss Henry, the original *Josephine* of this company, sang with more than usual sweetness, and acted with her usual charming *naïveté*. For one of her encores she rendered very charmingly the popular ballad, "Twickenham Ferry." Miss Jarreau as *Hebe* sang with much dramatic force, and her acting was simply superb. Mr. De Lange rendered

the part of *Sir Joseph Porter* in his usual impressive style. The other solos were also well executed. Miss Henry received an elegant horseshoe of flowers, and the other lady soloists appropriate and beautiful floral tributes. The large hall was filled with an audience composed of many of the fashionable residents of Long Branch. Success was achieved, in spite of insufficient rehearsal with the orchestra and the mortifying fact that a large number of the chorus whose excellence has made the Philadelphia Church Choir "Pinafore" company an especial favorite, missed the last train from New York and could not appear. This is the third excellent entertainment that the liberality of the Messrs. Leland has provided for the guests of the hotel and the public of Long Branch, the first being the great children's carnival with "Humpty Dumpty," under the superintendence of Mr. Frazier; the second the concert of the Swedish Ladies' Quartet; both of which were very successful and highly appreciated by those who were present. C.

The Opening of the Baltimore Season.

[CORRESPONDENCE OF THE COURIER.]

BALTIMORE, Md., August 23, 1880.

AT last a streak of light breaks upon the horizon. The amusement season is at hand. Ford's Opera House opened on the 16th. The Monumental (formerly the New Central Theatre) and Holiday Street Theatre will throw open their doors on the 30th, and the Academy of Music on September 27. The Front Street Theatre, a resort where smoking and drinking are allowed, was opened on the 16th, and it is, according to the advertisements, having full houses.

At Ford's Opera House, a musical extravaganza extraordinary, entitled "Fun on the Pacific," has held the boards for the past week. It is a conglomeration of absurdities mingled with farcical improbabilities, somewhat after the style of "The Tourists," "Fun on the Bristol," Minnie Palmer's "Boarding School," &c. George Denham and Frank Cushman filled the most attractive parts of the piece. Mr. Cushman was some time since a member of Haverly's Mastodon Minstrels. The cast also embraced Misses Bockel, Thompson, Walker, Mackenzie, Stembler, Mrs. Rouse and Messrs. Archer (formerly of the Royal Middy Company that collapsed here the last week of the season of 1879-80), Rouse, Riebert, Hogendorf and Wilkinson. This week—Monday and Tuesday, "Fun on the Pacific"; Wednesday and Thursday, "The Two Orphans"; Friday, the new opera of "Pinafore," for George Denham's benefit, when he will appear in his unexcelled impersonation of the *Admiral*.

Among the other attractions promised are: Academy of Music, September 27, Jarrett & Gulick's great novelty, the "Musical Phalanx," with an orchestra and chorus of seventy-five people; Holiday Street Theatre, August 30, "Deacon Crankett"; Monumental Theatre, August 30, Annie Ward Tiffany in the "Child Stealer," in conjunction with a variety programme.

For the past week the frequenters of the Front Street Theatre have been regaled with a drama entitled "Argonauts of '49," with Mr. J. H. Rowe as the star. It is a sensational drama, depicting hairbreadth escapes, &c. It is rather better than the generality of its class. This week Charles Thornton in the drama "Simon Kenton."

R.

Events Last Week in St. Louis.

[CORRESPONDENCE OF THE COURIER.]

ST. LOUIS, Mo., August 23, 1880.

THE weather has been so hot here during the past week that the people have been unable to do anything but try to keep cool, a not very easy matter with the thermometer at 104 degrees in the shade.

The absence of many of our musicians, who went to the Knight Templar celebration in Chicago, deprived us of one concert, and the rain, on Friday, of another, thus leaving but little, musically speaking, to write about.

The Corelli-Laurent Opera Company has been entertaining the "West Enders," at Uhrig's Cave Garden, with "Girofle-Girofla" and the "Chimes of Normandy." "Fatinitza" is underlined for this week, which will close the season at this popular summer resort.

Manager John J. Collins took a benefit Wednesday night. A pleasant feature of the entertainment was the appearance of Flora E. S. Pike (a St. Louis lady), who, during the intermission between the acts, sang an operatic selection. Miss Pike is a handsome little lady, with a fair, fresh young voice. It is rumored she is to join the "Rice Surprise Party;" if so, she will prove a very attractive card. The performance was well attended, and deservedly so, for, in the face of many adverse circumstances during the early part of the season, Mr. Collins kept the Garden open when many would have abandoned the undertaking. To him and P. Short, of the Olympic Theatre, thanks are due for the many good entertainments given at Uhrig's Cave this summer. I am glad that the latter part of the season was more prosperous, so that if they have not made money, they are at least about even, and have built up a fine reputation for the next summer season.

The complimentary performance to Charlotte Hutchins Friday evening would have been spoiled by the rain but for the commodious hall attached to the garden and used as a theatre in stormy weather. The large audience was transferred to the hall in a few moments, and the performance continued.

Louisa Lester (of the Nathal Opera Company) was the recipient of a complimentary concert, Thursday evening, at the Thalia Garden. The attendance was fair, and the performance fully up to the standard of the Nathal Opera Company.

The concert advertised for Friday evening by the "St. Louis Grand Orchestra," at Schnaider Garden, was prevented by rain. This garden is always crowded Sunday nights, the concert being double and the admission free.

At the meeting of the "Hayden Orchestra" last Monday night; the election resulted in the unanimous re-election of Severin R. Sauter for director. Several new orchestral works have been decided upon, and will be taken in hand at once. The members are going to work in earnest, and will soon have a large subscription list.

Walking by the theatres, the bustle, smell of fresh paint, and noise of the hammer prove that they are getting their annual "retouching," and remind me that the season for indoor amusement is fast approaching.

A. N. DANTE.

The Mathews Normal Course.

[CORRESPONDENCE OF THE COURIER.]

MILWAUKEE, Wis., August 21, 1880.

M. MATHEWS' normal course in music, at Evanston, came to an end last Wednesday. The five recitals by William H. Sherwood made a brilliant close for a session, the educational value of which has been very great. Whatever may be the dangers or deficiencies of summer schools, held only once a year, for short periods, I can have no doubt that this one, at any rate, has been of real service to musical growth and progress. In the first place, the principal, W. S. B. Mathews, is a man not only of extraordinary intellectual power and attainments, but of extraordinary versatility, and his mind has a certain vigor and stimulating quality which excites every mind coming into relation with him to its highest activity. His subordinates worked in perfect harmony with him, and did their best to carry out the aims of the school; and the pupils were, many of them teachers, anxious to acquire ideas and put them in practice; so that, altogether, there was a concentration of musical interest, a vigor of musical thought, and a quickening musical perception such as cannot be found in Milwaukee or Chicago, however it may be in Eastern cities. Besides Mr. Sherwood's recitals, there were valuable song-recitals by Wm. B. Chamberlain and Mary H. How, and piano recitals by Lydia Harris, besides numerous pupil recitals. Nearly all the works given in these recitals were analyzed and criticised in such a way as to give the students of the school the right standpoint from which to hear them, so that these numerous opportunities of hearing good music were doubly valuable.

Mr. Sherwood's programmes, which I append, were varied somewhat; some of the minor pieces being omitted to make room for some duets for two pianos,

played by Mr. and Mrs. Sherwood. Mrs. S. also played the second piano parts of the concertos.

PROGRAMMES, AUGUST 12-17.

I.—AUGUST 12.

1 Chromatic Fantaisie and Fugue.....	Bach
2 Sonata in A flat, op. 110.....	Beethoven
3 Moderato Cantabile—Allegro molto—Adagio Recitative ed Arioso—Fuga.	
4 Barcarolle, No. 4, G major.....	Rubinstein
5 Serenade, D minor, op. 93.....	
6 Valse Caprice, E flat.....	
7 Fantasia, C major, op. 17.....	Robt. Schumann
8 a Durchaus phantastisch und leidenschaftlich.	
9 b Macsigg, durchaus energisch.	
10 c Sehr Langsam, durchweg leise zu halten.	
11 "La Fileuse," op. 157, No. 2.....	Joachim Raff
12 "Eine Faust Overture".....	
13 (Arranged by Von Bölow.)	
14 "Spinnerlied," ("Flying Dutchman").....	Wagner
15 March from "Tannhäuser".....	
16 (Arranged by Liszt.)	

II.—AUGUST 13.

1 Grand Organ Fantaisie and Fugue, G minor.....	Bach
2 "Loure," G major (arranged from third 'cello suite).....	Bach
3 Eight Etudes.....	Chopin
4 Op. 10, No. 4, C sharp minor (Allegro con fuoco).	
5 Op. 10, No. 3, G major (Lento ma non troppo).	
6 Op. 25, No. 8, D flat major (in sixth).	
7 Op. 25, No. 7, C sharp minor (Adagio sostenuto).	
8 Op. 10, No. 5, G flat major (on the black keys).	
9 Op. 25, No. 10, E minor (Legato octaves).	
10 Op. 10, No. 11, E flat major (Arpeggio chords).	
11 Op. 10, No. 12, C minor (left hand study), (Allegro con fuoco).	
12 Fugue in E minor ("Fire fugue").....	Handel
13 Concerto in A minor, op. 54.....	Schumann
14 Allegro Affetuoso, Intermezzo, Andante grazioso, vivace.	
15 "Waldersaechen" (Forest Murmurs).....	Liszt
16 Sixth Hungarian Rhapsody.....	

III.—AUGUST 14.

1 Sonata in C minor, op. 111.....	Beethoven
2 Maestoso, Allegro con brio ed appassionato—Arietta, Adagio molto.	
3 a "Kreisleriana," Nos. 1 and 5.....	
4 b Romance in F sharp, op. 28, No. 1.....	Schumann
5 c "Vogel als Prophet," op. 82, No. 8.....	
6 d "Ende von Lied," op. 12, No. 8.....	
7 Waltz in A flat, op. 42.....	Chopin
8 Nocturne in F sharp, op. 15.....	
9 Polonaise in A flat, op. 53.....	
10 a "Perpetual Motion" (study for left hand).....	Weber-Brahms
11 b Minuet in B flat.....	Scharwenka
12 Wanderer Fantasy.....	Schubert
13 (Arranged for two pianos by Liszt.)	
14 XII Etudes Symphoniques, op. 13—Theme, variations and Grand Finale.	Schumann

IV.—AUGUST 16.

1 Preludes and Fugues in C minor, Books 1 and 2 of "Clavier".....	Bach
2 Sonata in E minor, op. 90.....	Beethoven
With life, and throughout with feeling and expression. Not too quick, and with song-like delivery.	
3 Impromptu in A flat, op. 29.....	Chopin
4 Nocturne in F major, op. 15.....	
5 Fantasy in F minor, op. 49.....	
6 Concerto in G major, op. 58.....	Beethoven
Allegro moderato, Andante con moto, Rondo Vivace. (With second piano.)	

V.—AUGUST 17.

1 Concerto in E flat, op. 73, No. 5.....	Beethoven
2 Allegro. Adagio un poco mosso. Rondo, allegro ma non troppo.	
3 a Fantaisie in C minor.....	Bach
4 b Gigue in G major.....	Mozart
5 c Sonata (Prestissimo). (Arranged by Tausig.)	Scarlatti
6 a Mazurka in F sharp minor, op. 6.....	
7 b Nocturne in G major, op. 37.....	Chopin
8 c Scherzo in C sharp minor, op. 39.....	
9 Sonata in D minor, op. 31, No. 3.....	Beethoven
10 Allegro—Adagio—Allegretto.	
11 a Barcarolle, op. 123.....	Kullak
12 b Wedding March (Norwegian Bridal Party (a sing by), op. 19. Grieg	
13 c "Dryvish Chorus" from Beethoven's "Kuus of Athens").	Saint-Saens
14 a Lohengrin's "Vrwen an Elsa".....	Wagner-Liszt
15 b Isolden's "Liebes-Tod".....	
16 c Waltz from Gounod's "Faust".....	Liszt

The Arion Club and Musical Society are to give a miscellaneous concert together at Schlitz Park, this week. We are also to have the New York Criterion Comedy Company in "Freaks."

J. C. F.

Music and Business in Hartford.

[CORRESPONDENCE OF THE COURIER.]

HARTFORD, Conn., Aug. 21, 1880.

CONEY Island and Rocky Point Sunday excursions seem to take off a good share of the floating population of Hartford in these dog days. Your correspondent "took in" the Rocky Point excursion last week for the purpose of having a little recreation and a "shore dinner." Five hours on the rail, two hours on a crowded boat, an hour for clams (and they were good), a bath in muddy water about two feet deep (not counting the sea weed and broken glass), two more hours on a steamer filled to overflowing, five more hours on the cars, and Y. C. was thoroughly demoralized. At Rocky Point it was like Sunday—that is, a *Rhode Island Sunday*; for in no other place in the world does it seem possible that people could find so little to interest or amuse themselves. Lager and music have a natural affinity in these days. Lager and no music is good; music and no lager is better; but no lager and no music is the very quintessence of "no nothing at all." Give us Coney Island next time.

I cannot remember a season when the Opera House has been closed so long a time as this summer. Nearly three months, and not a single entertainment! The ice (it seems good to talk about ice this weather) was

broken this week, however, by Bial's "Humpty Dumpty" Troupe, which was fairly patronized. Next week the Minstrels, Aberly's and Haverly's, have the boards, and we trust for something better soon in the way of legitimate drama.

A. L. King and Miss Bissell, tenor and soprano, of Dr. —'s Church, New York, are sojourning with friends in this city. Mr. King sang at Centre Church last Sunday, and to-morrow sings with his old associates of the South Church. Those who attend will be sure to hear some good music, as Mr. King is in excellent voice, and Mr. Gallup, the organist, one of the best accompanists in the city.

R. O. Phelps, one of Hartford's best known musicians, leaves here to-morrow for New York, where he has an engagement to play at Masonic Temple. His friends all wish him success, and it is hoped that in a wider field he will meet with the acknowledgement which his talents and genius deserve.

I have had a short chat with the leading music dealers in regard to prospects for fall trade. Both Mr. Wander, the Steinway agent, and Mr. Barker, the Chickering agent, speak very encouragingly, although both seem to think that the Presidential election might have a depressing effect.

It is understood that Mr. Shoninger, of New Haven, has sandwiched himself in between the Steinway and Chickering agents and will open a Weber piano and Shoninger organ agency here soon. Miss Dewey, the present agent, will be absorbed, and a gentleman from New Haven (a graduate of Yale, and said to be a good pianist) will have general charge of the business. The store they are to occupy is a new one, and has a very handsome interior, although not very large. On account of the architecture of the building, the store front has anything but an imposing appearance, especially as compared with Barker's fifty feet of glass front a few doors east. But glass fronts don't make a business, and it may be expected there will be lively times for a while among the trade. Now that Mr. Shoninger is to establish an agency of his own in this city for the Shoninger organ, it is probable that John Farris will have to look around for another instrument for his trade. Mr. Farris has sold the Shoninger for twenty years under the name of the "Farris American Organ," and it is not likely that he wants to see the same organ selling exactly across the street. However, he has not sold many of late years, and perhaps that is the reason that Mr. Shoninger thought he should be better represented here.

In musical circles there has not been the slightest ripple as yet; so I have nothing to say.

OSCAR.

Death of Ellen Tree. *biograph*

MRS. CHARLES KEAN, the celebrated actress, better known to old American play-goers as Ellen Tree, and who is little known except by tradition to the younger generation of to-day, died on Saturday near London, in the seventy-fifth year of her age and in the twelfth of her retirement from the stage. She professionally visited this country in 1836 under her maiden name, and twice afterwards, in 1846 and 1865, in company with her husband, the son of Edmund Kean, and at each visit she performed throughout the United States what in this era of the drama would be called a prodigious variety of characters. Her father was of Irish lineage and a fellow clerk with Charles Lamb in the East India Office. Mr. Tree had four daughters and he educated each of them for the stage. The eldest became a very popular and graceful danseuse, and is remembered as Mrs. Quinn. The second sister, Maria, was a singer as well as an actress, and she left the stage early in her professional career to marry Mr. Bradshaw, who was at the time member of Parliament for Canterbury. She was the original *Clari* in Sir Henry Bishop's opera of "Maid of Milan," the libretto of which was by the famous America, John Howard Payne, and she was the first to make "Home, Sweet Home" familiar. A third sister was Ann Tree, who became a famous actress in soubrette parts throughout the British provinces. Ellen was the youngest, and received schooling in her art from her three sisters. Her débüt was selected for the benefit of her sister Maria, and it occurred at Drury Lane in 1823, where Ellen, then eighteen years old, assumed the character of *Olivia* in "Twelfth Night," and obtained much favor.

In accordance with the rigid dramatic usage of that era Ellen Tree was next sent into the provinces for practice in her profession. There she passed three full seasons and then returned to London for a reappearance, which was effected at Drury Lane as *Violante* in "The Wonder." Sergeant (afterwards Justice) Talfourd—who was always a great friend of

the Tree family, and who several years later composed for Ellen the classic play of "Ion"—wrote as to her efforts during her first London season: "She has not the vocal power of her sister Maria, nor that peculiar crispness of tone and delicacy of style which enabled Maria almost to hint how the women of Shakespeare should be played. Ellen's *Jane Shore* affords assurance that she will beautifully express the milder sorrows of the sentimental drama." This to a great extent proved to be a good criticism, and Ellen Tree's *Mrs. Haller*, in Sheridan's version of "The Stranger," was regarded as such an exquisite piece of acting that few actresses ventured to play it in London while she held the boards. Fanny Kemble was one of her early rivals and Helen Faucit—now Lady Martin, as the wife of Sir Theodore Martin, the biographer of Prince Albert—became one of her later rivals before the London public in *Mrs. Haller*, and many other of Ellen Tree's characters, such as *Letitia Hardy*, *Lady Teazle*, *Lady Townley*, *Lady Macbeth*, and *Julia*. Ellen Tree's first great popular success occurred in 1829, when she became the originals of *Mariana* in Sheridan Knowles' play of "The Wife;" of the *Countess* in his play of "Love," and soon afterwards of Talfourd's heroine *Ion*. She also received from Fanny Kemble the compliment of her selection as the actress to present to the public the heroine in her play of "Francis I."

While Fanny Kemble's successes in the United States were still recent Ellen Tree was engaged for an American tour. She opened at the old Park Theatre—then fronting the Park to Barclay street—in the week before Christmas, 1836, as *Rosalind* in "As You Like It," and *Pauline* in the comedietta of the "Ransom." Her success was at once assured. Said a critic of the time: "We were not prepared to be enchanted as we were when we saw her act, with her ladylike carriage, delicate conception of character and exquisite representation of every personality attempted by her." Mr. Ireland, in his "Record of the New York Stage," said of her first appearance, now forty-four years ago: "Her bloom of youth had worn off, and her beauty, of which many reports had reached us, proved to be that of intellect and expression—certainly not of feature. But all impressions vanished when you heard her speak, and before you knew it you were fascinated by her feminine delicacy of manner, her soft and bewitching tones, and the perfect grace and true elegance of her deportment; and you felt the conviction that you not only saw before you a consummate actress, but a pure, true and amiable woman."

Ellen Tree returned to London with—as was authentically said at the time—about \$75,000 of profits at her bankers. She renewed her English successes during the three ensuing years, and soon after New Year's day of 1842 she married Charles Kean, who was five years her junior. The union proved to be in every sense a prudent and happy one. Sheridan Knowles was then writing another play for her—"The Rose of Arragon"—which was pervaded by an earnest and thrilling expression of womanly feeling, and called for pure and pathetic delivery of the lines, to both of which characteristics Mrs. Kean did full justice. Mr. Knowles many years afterward said to her: "When you were Miss Tree and played *Mariana* in my drama of 'The Wife,' you amply justified its title, but not as tenderly and truly as you justify that sweet title now that you are Mrs. Ellen Kean." Between herself and husband there never was the slightest professional jealousy, and she would enact the most subordinate parts if she deemed it necessary to promote his success.

During the ensuing quarter of a century they were incessantly occupied in professional work. Many of these years were devoted by Mr. Kean to his well remembered revival of Shakespearian plays at the Princess' Theatre, in London. He there revived, at immense outlays of money and with every accessory, every acting play of Shakespeare, and in each one the principal parts were taken by Mr. and Mrs. Kean; and in each their impersonations were approved and applauded by all the critics. At the same theatre they produced Byron's "Sardanapalus," with Mrs. Kean as *Myrra* and her husband as the monarch. So far as its scenery went the performance presented a panorama of Assyria and a tableau of Assyrian life based on the then recent researches of Mr. Layard. Mrs. Kean, also by request of the Queen, took the part of *Dorothy Budd* in Douglas Jerrold's epigrammatic comedy of "St. Cupid" when it was first represented at Windsor Castle before the Queen and Prince Consort and household and guests, the male parts being assumed by distinguished amateurs. That character, as was remarked at the time by the *Spectator*, "has a combination of sentiment and repartee which no one could personate equally with Mrs. Kean, who so well understood how to convey an emotion by a glance and a point by an accent." Mr. Kean died early in the year 1868, at the age of fifty-seven; his celebrated and erratic father had died in 1833, at the age of forty-six. Since the death of her husband Mrs. Kean had passed her life in retirement and in the enjoyment of a comfortable income—as was her due after a half century of incessant devotion to her art. And during that period she had been as much beloved and respected as woman and wife as she had been admired and applauded as the actress.

....If one wishes to see some artistic acting, one should visit Mr. Daly's Theatre and sit through "Tiole." Mr. Leclercq's make-up is perfection. "Beautifully done" is the verdict of the audiences at the close of the performance. And the story is pretty, too, and uniquely worked out.

On the History of Musical Pitch.

By ALEXANDER J. ELLIS, B. A., F. R. S., F. S. A.
[CONTINUED.]

IN an appendix to A. J. Ellis' paper on the "History of Musical Pitch," that gentleman says:

I stated that some important measurements by Prof. Mayer, of the Stevens Institute, Hoboken, New Jersey, United States, had not reached me in time to insert in their proper place in my paper, and that I should communicate them subsequently to the society. They have now reached me, and I fulfill my promise. At the same time I take this opportunity of correcting a few misprints, and adding some information which also for the most part reached me since my paper was printed."

The corrections referred to with such amendment as will make them intelligible to readers of THE COURIER and applicable to its columns are as follows:

Page 115 [COURIER], col. 2, line 1, for November, 1869, read November, 1852.

Page 131, col. 2, line 24 from bottom, the references should be to (1) A 442.5 and (2) A 448.0.

Page 143, col. 1, in table, for Feydeau Ellis 423.09, read Feydeau Ellis 423.01.

Page 153, col. 2, table, for M₂, M₄, M₈, Re₈, Mi₈, read Mi₂, Mi₄, Ut₈, Re₈, Mi₈.

Page 165, col. 2, easy higher limit, actual, for 1 SG 704, read SF 704.

Page 177, col. 1, footnote, line 18, for clarinet, read oboe.

Page 177, col. 3, table, line 27, for 1820-26, read 1828.

Page 191, col. 1, line 3, read Salomon de Caus' A 306.4.

Page 261, col. 3, under "Fifthly," for 1876, read 1816.

Page 262, col. 1, line 22, for giving a tone higher, read by going a tone higher.

Page 296, col. 2, under E 407.9, third line, dele (1681-99), and in second line following, after the word "composer," insert (1681-1764).

Page 296, col. 3, under A 419.9, transpose the second and third lines.

Page 297, col. 1, line 82 from bottom, for Tchudi, read Tschudi.

Page 360, col. 1, under (1) A 440.2, line 1, for AIC, read MC.

Page 376, col. 3, under EA 452.5, lines 3, 4, and 5, read tuned during that period by Mr. J. Black, of Broadwood's, approved by Sir Michael Costa, and recorded by Mr. Hipkins.

Page 392, col. 3, line 19, for this organ, read this last organ.

Page 424, col. 2, under IV. France, 2 Old Forks, the reference to the Marquis d'Aligre's should be A 419.4.

No other error will occasion any trouble.

1. *Introduction of Equal Temperament.* (App. to Art. 4, p. 294, col. 2.)—In the "Mémoires concernant l'histoire, les sciences, les arts, les mœurs, les usages, &c., des Chinois, par les missionnaires de Pe-kin," 1780, Paris, vol. 6, edited by the Abbé Rossier, author of a "Mémoire sur la musique des anciens," there is an approximate ancient calculation of the lengths of the pipes for the twelve *lues*, or notes of the scale (p. 105), which shows the use of equal temperament; and in part 2, fig. 18, the same are calculated out fully and accurately by a modern Chinese. It must be remembered, however, that the Chinese did not employ harmony. In Europe, neither Zarlin, 1562, nor Salinas, 1577, mentions equal temperament. But Mersenne, 1636, does, and gives the numbers correctly ("Harm. Univ., Liv. 2, prop. xi., p. 132), and adds (*ibid* liv. 3, prop. xii., "Des Genres de la Musique") that equal temperament "est la plus commode, et que tous les praticiens avouent que la division de l'Octave en 12 déminimous leurs est plus facile pour toucher les instruments." Of the ease there is no doubt, of the customariness corroboration is required. Mersenne gives also the meantone temperament, and deduces all his systems from the relations of just intonation, taking them bodily from Salinas. Werckmeister recommended equal temperament, and Schnitger attempted to carry it out in North Germany, 1688 (see A 489.2). This was more than a merely isolated attempt, but it does not seem to have spread to other countries. Dr. Robert Smith, 1759, must have actually heard equal temperament, or he could not have spoken of it as "that inharmonious system of 12 hemitones," producing a "harmony extremely coarse and disagreeable" ("Harmonics," 2d ed., pp. 166-7). Dom Bédos, 1766, must also have heard it when he rejected it as "harsh and less harmonious than the old tuning" (see A 376.6).

As regards the recent English introduction of equal temperament, Mr. James Broadwood, in the *New Monthly Magazine* for 1st September, 1811, proposed it, and gave the error of the Fifths as one-fortieth of a semitone, which was to him the smallest sensible interval. On 1st October, 1811, Mr. John Farey, sen., showed that this was too much (it is much more nearly one-fiftieth of a semitone, or accurately 50.01054), and referred to the article Equal Temperament in Rees' *Cyclopaedia*, whereupon, on Nov. 1, Mr. James Broadwood says, that he gave merely a practical method of producing equal temperament, "from its being in most general use, and because of the various systems it has been pronounced the best deserving that appellation by Haydn, Mozart, and other masters of harmony" (unfortunately he adds no references), and concludes by saying that he is "still of opinion . . . that mathematical speculations cannot be of any practical use in directing the tuning hammer." Mr. Hipkins has been at some pains to ascertain how far equal temperament was general at that time, and from him I have learned what follows. Mr. Peppercorn, who tuned originally for the Philharmonic concerts (see A 423.7, and additions in Appendix No. 7), was concert tuner at Broadwood's, and a great favorite of Mr. James Broadwood. His son writes to Mr. Hipkins, that his father "always tuned so that all keys can be played in, and neither he nor I (the son) ever held with making some keys sweet and others

sour." Mr. Bailey, however, who succeeded Mr. Peppercorn as concert tuner, and tuned Mr. James Broadwood's own piano at Lyne, his country house, used the meantone temperament to Mr. Hipkins' own knowledge, and no other. Not one of the old tuners Mr. Hipkins knew (and some had been favorite tuners of Mr. James Broadwood), tuned anything like equal temperament. Collard, the Wilkies, Challenger, Seymour, all tuned the meantone temperament, except that, like Arnold Schlick, 1511, they raised the G sharp somewhat to mitigate the *wolf* or disagreeable noise resulting from the use of the Fifth E flat, G sharp, in place of E flat A flat. Hence, even Mr. James Broadwood did not succeed in introducing equal temperament permanently into his own establishment, and all tradition of it died out in his house long ago.

In 1812, Dr. Crotch ("Elements of Musical Composition," pp. 134-5) gives the proper figures for equal temperament, and shows how it arose, and that it made the Fifths too flat, and the major Thirds too sharp, adding "this will render all keys equally imperfect." But he says nothing to recommend it.

1840, Dr. Crotch had his own chamber organ tuned in equal temperament, as I am informed by Mr. E. J. Hopkins of the Temple Church.

The rest of this history will be found on p. 115, Col. 2 (reading 1852 for 1869 in line 1), whence it appears that Equal Temperament for Pianos did not become a trade usage till 1844, and Equal Temperament for Organs, did not become a trade usage till 1854. Hence these are the real dates of the recognition of Equal Temperament as the regular English system of tuning.

[To be Continued.]

Reminiscences of Burney.

CHARLES BURNEY, Doctor of Music, made a trip through France and Italy in 1770. Burney, without any originality, was a sound musician, but no more creative than is your English musician of to-day. It is only your Irishman who can write live music. Still, Burney was a sound man in his art. He had heard Handel, might have pumped the organ for him, knew Glück, and was familiar with Pergolesi, Jomelli, Galuppi. It is strange to think that in that time Italy had little musical culture, as we understand it in our present amateurish sense. Blessed age, when all young women did not bang the harpsichords, the pianos of those days! Music was an art, a profession, not an amusement or an accomplishment. A musical education was a rigorous one, and took 20 years. Your Italian commenced at 8 years of age, and might finish when he was 30. There were no fantasias, romances, nocturnes, ballads, but there were sonatas and quartets, cantatas, air and recitative, and your canon and your tortuous fugue. To be a dilettante then was to be thoroughly musical. They were ecstatic, were aristocratic, and really knew what they talked about. These aristocratic amateurs were judges or great prebendaries of the Church, and possessed talent and learning. Would you test their ability? Pick out, then, a composition of Domenico Alberto, or of Emanuel d'Astorga, or of Benedetto Marcello, and you will find what delightful music these old amateurs wrote. Alas! Burney never heard Tartini, for when he came to Padua this strange violinist, "whose dark puzzled genius and fantastic story fitted into the framework of the strange mediæval town," had been dead a month. In Venice our English Doctor visited those famous music schools for girls, the Pietà, the Mendicanti, the Incurabili, the Ospedaleto, which George Sand describes so lovingly in her "Consuelo." If Tartini was dead, the cavalier Don Carlo Broschi, surnamed Farinello, was alive, though singing but rarely. Now, your Farinello, great pupil of Porpora, was no common tenor. Having, through the sweet magic of his voice, cured glum Philip, of Spain, of melancholy, he might have been made Prime Minister, but he was a modest man, neither vain nor greedy. Through all the false glare of the past, stripping Farinello of high-flown panegyrics, he seems to us to have been the greatest of the old artists, a hero among the artificial and powdered world. Men's hearts opened to him, without his having to sing to them, and good old Burney, years afterward, seemed to have treasured the memory of Farinello. It is delightful, with Vernon Lee as guide, to saunter with Burney to Rome, to Naples, and to think how Jomelli looked, heavy and bowed with age; of Farinello, in his knightly mantle of Calavera; of Pergolesi, sweet and mournful, and of "the men and women in plush satin and powder, with their buckle wigs," once so famous, and even now not quite forgotten.—*Times*.

....The near approach of the Worcester Musical Festival, which is to be held September 20 to 24, inclusive, warrants just now a repetition of the names of the principals engaged for the occasion. These are Mrs. Osgood, who will come from London for the occasion and return to England to sing at the Leeds festival in October; Annie Louise Cary, Lillian Bailey, who has made a distinguished success abroad; C. R. Adams, Myron W. Whitney, Clarence Hay, Theodore Toedt, and others more or less known on the concert stage. Carl Zerrahn will be the conductor of the orchestra. A male voice chorus from the Apollo Club, of Boston, will be present. Adamowski, the violinist, several prominent organists, and the usual strong chorus will take part in the eight concerts to be given during the festival.

A Centennial Judge on the "Highest Award."

THE following communication was published in the Salem (Mass.) *Gazette* of Aug. 13:

"My attention has been recently drawn to an advertising circular issued by the 'Schomacker Pianoforte Manufacturing Company,' of Philadelphia, in which it is stated that said company obtained, at the Centennial Exhibition in this city, in 1876, 'the highest possible result for their instruments,' and 'First Prize Medal and Diploma, with highest honors ever accorded to any maker in the world, by unanimous verdict of the Jury of Group XXV.' To this are added figures asserted to have been given by the four Judges on Pianofortes, as expressive of the *Tone, Equality* (of Tone), *Quality* and *Touch* of the instruments exhibited by that company. The figure 6, denoting highest rank on each of the several points just named, showing a possible 96—that number denoted highest rank in the opinion of the judges. The assertion is untrue. No exhibitor of pianofortes obtained 96 points, the nearest thereto being 95 1/2. The total obtained by the Schomacker Company was 52 1/4 out of a possible 96, and this 52 1/4 only by a very liberal construction. These advertisements, now in extensive circulation, have reached this neighborhood. They set forth the names of the four judges (one being misspelt), and beneath these names the figure 6 opposite each of the points above named. By no one of these judges were such figures of ranking given. The statement is wholly false. There is also another untruth conveyed in the advertisement of this company that their instruments were placed above all competitors for 'powerful, rich, pure tone; elastic, easy touch; superior construction; exquisite finish; with the greatest volume, as shown in all their styles.' All that the judges did say of the instruments this company exhibited may be found in the printed 'Book of Awards of Group XXV., at the Centennial Exhibition of 1876,' page 140, No. 36, and is this: 'Commended for powerful tone, general good construction and workmanship.' This book may be seen at the Essex Institute Library, in Salem, and in other public libraries. It was published by J. B. Lippincott & Company of Philadelphia, in 1878, and contains the Reports of Judges of Group XXV., and the language of their awards.

"My name and that of my associates having been used in apparent indorsement of the statements made by this company, I deem it a duty to each of us and to the public to contradict these audacious falsities.

"The system of awards adopted by the United States Commission in charge of the Centennial Exhibition was novel, and differed essentially from those adopted at other similar exhibitions in Europe. Though, in some features, commendable, it was not without its faults, one of these being the opportunity it afforded for exaggerated advertising. Such opportunity has not been ignored, and instances have occurred where the exaggeration has been carried to the extent of positive falsification.

"The instructions given by the Commission to the judges assigned to the several departments of the Exhibition, directed substantially, that they should make no comparative grades between exhibits of the same kind, designating one as best, another as second best, one as third best, and so on; but that they (the judges) should, after careful examination, determine which among such exhibits possessed such merits as would fairly entitle them to favorable notice by the Commission, or, in the common phraseology of the judges, to an award; not distinguishing such award as highest or lowest. In fact, there was no such thing as "highest award" assigned to any exhibitor, and any claim made by any exhibitor that he received the "highest award" at the exhibition, is simply an untruth and a falsification of the record adopted as an advertising fiction. To each exhibitor whose exhibit was deemed sufficiently meritorious, the judges deputed to examine it recommended to the Commission that an award should be given, specifying, in brief, in what such merit consisted. The successful exhibitor received each a bronze medal, alike in all respects, and a diploma setting forth the decision of the judges and the reasons why an "award" was recommended,—said diploma being signed by the proper group-judges and indorsed by the president and other officers of the Commission. These reasons varied much in detail, being, in some instances, very brief where the merit was only sufficient to justify an award on the most liberal construction; and in other instances, quite elaborately expressed. The awards, then, consisting merely of an explanatory diploma and a perfectly similar bronze medal, there can be no legitimate claim made by any exhibitor that he received for his exhibit either diploma or medal 'above all other competitors.' There was no such point as above or below recognized. The advertisements that have since, by some exhibitors, been scattered broadcast, are thoroughly deceptive and unscrupulously false.

HENRY K. OLIVER,

One of the Judges on Musical Instruments, at the Centennial Exhibition of 1876.

Salem, Mass., July 30, 1880.

....Two more American young ladies are recorded as having made notable appearances in Europe. Miss Harrington, a violinist, student in the Paris Conservatoire, is mentioned as an artist of remarkable skill, and Miss Valda, of Boston, who is singing in opera at Milan, recently appeared in "Dinorah," in which she repeated the famous shadow song three times in response to the enthusiastic applause of her audience.

HOME NOTES.

.... "Pinafore" and "Trial by Jury" are alternated at the Aquarium this week.

.... Alfred Collier has written a new song, " 'Tis Time To Say Good Night," for "The Tourists."

.... The Liederkranz Society on Saturday had its annual excursion to Iona Island and summer night's festival.

.... J. K. Emmet's famous lullaby is said to be a paraphrase of Henri Reber's "Berceuse" for violin and piano, op. 15.

.... The five hundredth concert at Koster & Bial's Music Hall, on Wednesday, September 15, will be for the benefit of the indefatigable conductor, Herr Rudolf Bial.

.... "Standing room only" is the nightly legend in front of the Theatre Comique. Braham's new music is already popular, and the leading members of the company have made a hit.

.... Miss Lambert, soprano; Mme. De Ryther, contralto, and Messrs. Ellard and Bragan, respectively tenor and baritone, sang in an entertainment at the Ocean Hotel, Long Branch, on Wednesday evening.

.... "The Tourists," a sort of lyric drama, was produced at the reopening of the Fifth Avenue Theatre on Monday night. This beautiful little theatre is now, it will be remembered, under the management of J. H. Haverly.

.... Dudley Buck's comic opera, "Deseret," will be performed for the first time at Haverly's Fourteenth Street Theatre in October. Mrs. Julia Polk is to be the soprano, Belle Cole the contralto, and C. Long the principal tenor.

.... A concert was given at Glen Cove, L. I., last Monday evening, at which the following artists appeared: Mrs. Belle Cole, soprano; Mme. Clotilde Menke, mezzo-soprano; Master William H. Lee, tenor, and Frank Gilder, pianist.

.... The company which is to present Dudley Buck's new comic opera, "Deseret," includes C. F. Lang, tenor; C. Barolini, baritone; J. Warde, basso; N. W. Greene, Eugene Eberle, Julia Polk, soprano, and Belle Cole contralto. Hart Jackson will be the manager.

.... It is said that Gilbert & Sullivan's new operetta, which is to be produced in New York in December next, has a semi-fairy plot. Like the "Pirates of Penzance," its title will not be fixed till about the last moment, and in order to secure the copyright the piece will not be published.

.... J. P. Corliss, tenor, has taken the place of Alfred Wilkie, in the Kate Thayer concert company. Mr. Corliss has a good and well cultivated voice, and knows how to use it. The Kate Thayer company, an excellent one, by the way, will join forces during the coming season with the Spanish students.

.... The Emma Abbott Opera Company is rehearsing four newly Anglicized operas, at Daly's Theatre, viz.: "The Lovers' Pilgrimage," "The Merry Wives of Windsor," "Carmen" and "The Gem of Peru." Emma Abbott, Julie Rosewald, Zelda Seguin, Signor Brignoli and William Castle will appear in each of these operas.

.... The chorus master of Mapleson's Opera Company, Signor Rialp, has just arrived in New York, and will at once begin rehearsals of the extra chorus for Wagner's "Rienzi" and Boito's "Mefistofele." Mme. Gerster will appear on the opening night of the season here, and on the second night "Mefistofele" will be produced.

.... Louis Maas, an Englishman, who, it is said, has been engaged by Theodore Thomas as solo pianist for a tour of the United States, although Mr. Thomas was very recently reported to have denied that he had any intention of making such a tour, will resign his position as professor in the King's Conservatory, Leipsic, on the 1st of October.

.... Gotthold Carlberg has been engaged by C. C. Colby for a series of grand orchestral concerts to be given in New York and other leading cities during the coming season. The orchestra will be composed of the best musicians that New York affords. Constantin Sternberg, a Russian piano virtuoso, will also appear in connection with Mr. Carlberg's orchestra.

.... On September 2 the one hundredth concert of the Metropolitan Concert Hall will be made the occasion of a jubilee. The orchestra, usually composed of fifty performers, will be greatly increased and a brass or full military band added also. A number of new attractions will be offered, among them the largest and finest musical programme ever given at this establishment.

.... A complimentary concert to Brockett's Bridge Volunteer Fire Company, No. 1, was given at that place on Saturday last by Richard Arnold, the violinist of the New York Philharmonic Club, assisted by Mrs. Arnold, pianist; Miss Ida Gross, pianist; Mrs. C. B. Shouse, soprano; Miss Lizzie Hopson, soprano, and Miss Hattie Smith, reader. The programme included works of Weber, Schubert, Verdi, Chopin, Suppe and others.

.... The New York Sängerrunde male chorus of one hundred voices, under the direction of Ad. Neuendorff, in conjunction with Ad. Neuendorff's band and A. Liberati, the cornet virtuoso, gave the third musical soirée at Brighton Beach Hotel on Wednesday evening. The New York Säng-

runde sang in the first part of the programme, "Invocation to Battle," from the opera "Rienzi" (Wagner); tenor solo, Mr. Lenoir; male chorus with accompaniment of orchestra; and in the second part "The Wedding," waltz for male chorus and orchestra, by Koschat.

.... Maurice Grau sailed from Havre for New York on Saturday in the Canada, with his reorganized French opera company, consisting of Paola Marie, Mary Albert, Josephine Schaeffer, Cecile Gregoire, Pauline Merle, Marie Vallot, Joseph Mauras, Tauffenberger, Clement Nigri, A. Bernard Duplan, Mézières, Poyard, Vilano and Vinchot; leaders of orchestra, Almeras and Buenconsiglio; stage manager, Merle; sixteen young handsome chorus singers and ten musicians. The company will make its first appearance at the Standard Theatre, New York, on Monday, September 13. Other novelties promised during the season are: Offenbach's "Fille du Tambour-Major," Vasseur's "Droit du Seigneur," Laurent de Fille's "Babiole," and Bizet's "Carmen" in French.

.... The piano recitals given at the Ohio Normal Music School, recently held at Youngstown, Ohio, formed one of the chief features. They were of a high order, six in number. Mr. Bowman, of St. Louis, under whose management they were conducted, showed great zeal in carrying out the programme. A general mention of the works played is here appended. Classical masters—Scarlatti appeared three times; Bach, six; Mozart, one; Beethoven, seven; Mendelssohn, four; Schumann, three; Chopin, four; besides pieces by Liszt, Raff, Bendel, Mills, Litoff, and many others, accompanied by a number of biographical sketches of the composers. Three concertos were given, among them the great E flat of Beethoven. Mr. Bowman is a matured musician, and a most conscientious artist.

.... The Saengerfest, at Rondout, N. Y., began on Monday, and was attended by the Arion Society of New York, which went upon that morning with Siebald's Military Band; Cecilia, Albany; Eintracht, Albany; Germania, Poughkeepsie; Maennerchor, Hudson; Orpheus, Jr., Albany; Maennerchor, Newburg; Maennerquartet, Saugerties; Amphion, Rondout, and Social Maennerchor, Rondout. All the societies except the Arion competed for prizes. The Saengerfest closed on Wednesday. The judges were Dr. Damrosch, Kappelmeister Greiner, and Organist Gayhardt, who decided that in the contest for the prizes offered by the Rondout Social Maennerchor, the Poughkeepsie and Newburg societies were both so excellent that the award should be made by lot. The Germania Maennerchor of Poughkeepsie won the first prize, the Newburg Maennerchor second prize, and the Eintrachts of Albany third prize.

Ole Bull and a Priceless Violin.

THE following story about Ole Bull is going the rounds of the papers: "Gaspar de Salo, the only violin maker who can be called the equal of Joseph Gauderius, lived and worked at the commencement of the sixteenth century. He had made a violin with so much care, and was himself so satisfied with his work, that he desired Benvenuto Cellini to carve the neck. The head of the instrument is formed by a lovely cherub's face, which is supported by a smaller head and bust of a maiden, the features being of exquisite workmanship. The rest of the neck is most beautifully cut and gilded, and the colors are clear and bright, though they are now over 300 years old, as the instrument was made in 1532. The wood from which Gaspar de Salo chose his material grew on the mountains between Brescia and Verona, where it was so finely developed by the even temperature prevailing there that the veins of the wood are exactly an even distance apart. The mountains near Brescia are entirely denuded of trees. It is impossible to find such wood elsewhere, and the instruments of this master are unique in this respect and cannot be imitated. Cardinal Adebrandi bought Gaspar de Salo's and Benvenuto Cellini's violin for 3,000 ducats, and presented it to the Treasury of Innspruck, from which it got its name of the "Treasury violin," which it has since retained.

When Innspruck was invaded by the French in 1809 it came into possession of a soldier, who gave it over to Rhaczeck for the insignificant sum of 400 gulden. In 1839 Ole Bull visited Rhaczeck, saw the violin and bid all he possessed for the instrument, offering as well the proceeds of the concerts he was then giving in Vienna. "Give me the fourth of Vienna, and then we will see," was Rhaczeck's reply. But he promised the artist if he ever parted with it he should have the preference. Two years later, in Leipsic, Liszt and Mendelssohn were dining with Ole Bull, and while they sat at a table the servant brought in an envelope bearing a great seal, which the host put on one side. "Open your letter," cried Liszt; "it has a large seal and may be important." It proved to be from the son of Rhaczeck, and imparted the news of his father's death, and that "a clause of his will directed that the Treasury violin should be sent to Ole Bull." The delighted artist told the good news to his friends. "What a wonderful violin it must be to cost so much money," said Mendelssohn. "We must play the Kretze Sonata together, the first time you use it in public." When the instrument came it was found that there was no bar in it; and it had, therefore, never been played upon. As soon as possible it was put in order, and as Mendelssohn had suggested, it was consecrated to art by the playing of Beethoven's sonata.

Old and New Pianoforte Music.

[WRITTEN FOR THE COURIER.]

ABOUT the year 1714 the pianoforte was conceived out of its older brethren, the clavichord and harpsichord. It differs, as is well known, from these instruments in the introduction of hammers, which cause the strings to vibrate; and connected as these strings are, mechanically, with the keys, a performer is enabled to modify at will the intensity of the sounds. Hence the name—from *piano*, soft, and *forte*, loud.

The improvements made from time to time, during the past century, in the manufacture of these instruments have obviously wrought a marked change in musical science. Those who wrote for the harpsichord—even the best composers—produced works of a fugal or polyphonic character, in which there was little that suggested either a brilliant or *legato* style. The music was certainly elaborate and scientific, but, for the most part, utterly barren of poetic sentiment. Agility of execution was doubtless applauded, and it is possible to fancy the Bachs, Scarlatti, Martini and other notable, conservative composers, supremely satisfied with mere technical triumphs, exacting from the performer of their day formal works, no further interpretation, as, in fact, there was none to give.

But the pianoforte, imperfect as it may have been in its inception, must have afforded a welcome relief from its more limited predecessors, and the pronounced influence its advent exerted upon a new style of music was very marked, and its value incalculable.

The discovery of the pedal soon followed and had its influence as well in making the new music fashionable. It was a valuable invention. For fugued or polyphonic music, obviously the pedal would only produce confusion; but for the display of expression, which formed the element of the more modern compositions, its use was of incomparable effect.

An old writer refers to the new pedal invention felicitously, but gravely adds: "It should be used with great care and discrimination, that discord and confusion may be avoided in passing from one chord to another."

Advice which students of the present day may heed well, since nothing is more fruitful of careless, slovenly execution than a misuse of the pedal.

In the hands of a skillful performer the pianoforte stands unrivaled. Its susceptibility to tone-painting; its capability of portraying the emotions, and its power to excite sympathy must ever maintain its superiority over all other stringed instruments.

For these reasons fugal music has been superseded by that which is more impassioned and brilliant. It may also be asserted that very little radical change has been made in the style of compositions for this instrument since its first introduction to the musical world; qualities that were present in works of the older masters at that time, being apparent throughout those of the more recent and talented composers of the nineteenth century.

MUSIC.

.... J. H. Haverly is thus sketched by the London *Truth*: "Mr. Haverly, the proprietor of the negro minstrel entertainment now at Her Majesty's Theatre, has a curious history. Not so very many years ago he was a brakeman on a small local railway in America. One day as the train to which he was attached was about to start an old friend suddenly turned up, and explaining that he hadn't a cent in the world, begged for a free passage on the train to a fair not far distant. Haverly asked this favor of his superior without success. 'Very well,' he retorted, 'if my friend can't go I won't.' A new brakeman had to be found, and Haverly and his friend were left behind. The former had a little money, and with this they purchased a bushel of apples, which they retailed at a profit. They repeated this operation several times, until they had made enough to pay their way to New York. When next Haverly was heard of he was in great spirits at the prospect of joining a minstrel troupe, with which object in view he was practicing assiduously on the bones. He became corner man, then middle man, then started a troupe of his own; and now he 'runs' about half a dozen theatres in as many American cities, besides owning half a score itinerant entertainments like that now in the Haymarket."

.... On Monday a motion was made in the Edwin Forrest will case, before Judge Barnard, in the Supreme Court, Kings county, for a stay of proceedings pending an appeal from the order removing the case from the United States court to the Supreme Court. The decision was reserved.

The Musical Courier.

A WEEKLY PAPER
DEVOTED TO THE INTERESTS OF THE
Piano, Organ & Musical Instruments Trades.

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(INCLUDING POSTAGE, INvariably IN ADVANCE.)

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NEW YORK, FRIDAY, AUGUST 27, 1880.

This journal, as its name purports, will represent intelligently and from an independent standpoint the great manufacturing interests of the piano, organ, and general musical instrument trades. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will broadly cover the interests of both manufacturers and dealers, and with its frequent issue must serve as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

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WILLIAM E. NICKERSON - - - - - EDITOR.

IN carrying his battle with the striking unionists into the courts Mr. Hale has hit, we believe, on a novel recourse, for we are not aware that the intervention of the courts was ever sought before under similar circumstances. But that is no reason why the courts should not be an excellent medium for settling the matter. Certainly wanton interference with a man's business—such as the strikers have attempted with Mr. Hale's—differs from ordinary disorderly conduct only in being a graver form. And if the courts are competent to deal with the lighter forms of disorderly conduct, why not with the more aggravated forms?

THE very excellent crop prospects in the West and South justify all that we wrote earlier in the season to show that there is likely to be an excellent general trade this fall. From every quarter come reports that the crops were never better. In the West, wheat, corn, and fruit give promise of an unusually abundant yield; while from the South comes the gratifying news that, although last year's cotton crop—5,000,000 bales—was the largest ever raised, this year's crop promises to be still larger. In another column of this number the views of a prominent Chicago musical instrument dealer are given in regard to the outlook for this particular branch of trade.

ON THE BOARDS.

AS August goes out the new amusement season comes in, and with each succeeding week we have to record more and more reopenings, the appearance of new plays in old hands, and reappearance of old plays in new places.

We are reminded in this connection, too, that an old theatre has fallen into new hands, and reopened its doors this week to a public which has many pleasant recollections of it in the past. This is the Fifth Avenue Theatre, henceforward, for a season at least—let us hope many seasons—to be known as Haverly's Fifth Avenue Theatre. This is the third theatre in this city now running under Mr. Haverly's management. There does not seem to be any reason why several theatres should be harder to run successfully under one man's management than are several hotels or several lines of railroads, or several different branches of business, all of which have been shown to be practicable in these days of corporations and consolidations. Mr. Haverly has, in fact, been for some time running one theatre in this city, another in Brooklyn, and a third in Chicago; but the experiment of individually running several theatres in the same city is, we believe, a novel one, and will, no doubt, be

watched with interest as well by the public as by ourselves.

The Fifth Avenue Theatre, newly painted and refurnished and beautified, reopened on Monday evening with the "Tourists." Of course, everybody remembers the "Tourists" from seeing it last season, and needless, therefore, would be the task of describing it. This medley of dance, song and joke, like the theatre in which it is presented, has been overhauled, retouched and considerably improved since last season. New songs, new dances and new jokes have been added. Of the songs, Alfred Cellier's quartet, "Tis time to say good night," and a drinking chorus, in which a bell accompaniment is produced by striking the glasses, are the most captivating. The machinery of the play worked well, and everything went off satisfactorily. The audience was a very large one and highly enthusiastic.

"Edgewood Folks" is the name of a sort of one-character melodramatic comedy, described in the bill as "a pastoral comedy drama," which was presented at Abbey's Park Theatre on Monday evening. The piece was written by J. E. Brown to afford Sol Smith Russell an opportunity for the display of his special aptitudes, and hence our designation as a one-character piece, the other characters being tame or insignificant in comparison. A full description of "Edgewood Folks" would occupy more space than we can devote to it just now; so it must be sufficient to say that it was generally interesting, so far as Mr. Russell was concerned, and tedious in other respects. This theatre, by the way, has been greatly improved since last season, both externally and internally. The external improvement consists mainly in a new and more attractive front. Inside, a new proscenium, the removal of the orchestra under the stage, new boxes, new chairs, new upholstery and new gas fixtures transform the place into a new theatre.

J. K. Emmet as Fritz in Ireland, whom everybody has so often laughed at, is again at home in the Grand Opera House, whose doors he threw open to an exceedingly large audience on Monday night. In a very few minutes after the rise of the curtain *Fritz* set his visitors roaring, and after an uproarious encore he stepped forward and said, alluding to the heat of the evening: "Dose songs vot I sing vas so many dot if I do de same ones some more over again you'll all melt."

At the Windsor Theatre, Buffalo Bill opened the season of blood and thunder drama on Monday evening in an exciting play called the "Prairie Waif." The "waif" is a young girl who is captured by a band of desperadoes and rescued by her friends, who are nothing else but desperadoes themselves. The theatre was crowded, and the play and acting were evidently highly appreciated.

Pipe Organ Trade.

THE church organ factory of George R. Ellis, Indianapolis, formerly of W. H. Clarke & Co., and successor of the old firm, is doing quite a good business at the present time. Since the beginning of the year five organs have been manufactured, and are now doing service in churches in Canada, Ohio, Massachusetts, and Indiana. Recently the finishing touches were given to a fine instrument, built for Grace M. E. Church, Richmond, Ind. It was exhibited before it left the factory. It has 2 manuals, 5 octaves in compass, a pedal keyboard of 27 notes, 26 draw stops, and the usual accessory registers and pedals. It is certain to give satisfaction to the congregation.

—Wm. W. Wilson reports trade quite brisk for the season of the year. He has just finished overhauling, tuning and revoicing the large organ in St. Agnes' R. C. Church, of Forty-second street, this city. He is now engaged in erecting the large parlor organ in Mr. Spencer's house, Clifton, N. Y.; also in moving and altering the organ in the Masonic Lodge, of the German Bank, West Broadway. He has also on the wareroom floor a large organ, nearly complete, besides being engaged upon an instrument for a prominent watering place. Of course the usual number of organs are being repaired and tuned, which alone keeps a number of men employed regularly. The organs made by this firm are excellent in every way.

NOTES AND ACTIONS.

....H. Branch, of Chicago, was here on Wednesday.

....O. Newcomb, of Toronto, Can., was in this city on Monday.

....S. H. Merriman, of Hornellsville, N. Y., was here on Saturday.

....H. N. Hempstead, of Milwaukee, was in New York on Thursday.

....C. S. Green, of Fall River, Mass., was in New York on Wednesday.

....A. J. Campbell, of Jacksonville, Fla., was in New York on Wednesday.

....James Munn, of Munn Brothers, Walton, N. Y., was in this city on Saturday.

....George W. Beardsley, the Sohmer agent in Boston, was in New York on Monday.

....Sohmer & Co. have sold two upright pianofortes to the New York College of Music.

....J. Engle, the principal salesman of Pelton, Pomeroy & Cross, Chicago, was in this city on Monday.

....Lyon & Healy, of Chicago, have taken the agency, for California and the West, of the mechanical organuinette.

....John F. Ellis, of John F. Ellis & Co., the Weber agents in Washington, D. C., was in New York on Thursday.

....J. W. Pease & Norman, music dealers at Columbus, Ga., have dissolved copartnership. J. W. Pease continues the business.

....N. Stetson, of Steinway & Sons, and George W. Lyon, of Chicago, leave New York on Sunday for a week's sojourn at the Isle of Shoals.

....Wm. Tonk, Jr., who has the entire management of the New York house of J. Bauer & Co., expects to visit Chicago about September 10.

....At Jamestown, N. Y., a judgment has been rendered jointly against A. E. Allen and Lewis D. Taft; the one runs an opera house, the other a blacksmith shop.

....Frederic Boscowitz, the well known pianist, who is now in San Francisco, has, it is said, entered into an engagement to teach in the Park Institute, Chicago.

....As will be seen by a notice given in the advertising columns of THE COURIER this week, the factory formerly owned by G. A. Prince & Co., who failed last spring, is for sale. If any one should prefer to put money into the business and reorganize the concern, they will have the advantage of the name of Geo. A. Prince, which is the oldest in the organ trade.

....George W. Lyon, of the well known and influential house of Lyon & Healy, Chicago, arrived, with his wife, in New York on Wednesday. Mr. Lyon, in conversation with a reporter of THE COURIER, said that the indications are in favor of a very satisfactory musical instrument trade in the West this fall. The crops were never better, and people seem to have plenty of money and to be disposed to spend it for musical instruments. They are disposed also to buy the better class of pianos. He finds it necessary, he said, to carry seventy-five Steinway pianos in stock. In regard to band instruments, he said that he has never seen anything like the demand for them. "We have now on the way to this country from abroad," he added, "\$160,000 worth of band instruments." Mr. Lyon also spoke very favorably of the character of the trade during the past year. "People," he said, "buy now mostly for cash, which puts business on a much more satisfactory basis than the old credit plan."

Let Not the Forrest Bequest Go by Default.

No. 54 EAST TWENTY-FIRST STREET, NEW YORK.

To the Editor of the Herald:

COULD any enterprise be more worthy of public regard than the able appeal of L. P. Barrett relative to the will of Edwin Forrest, published a few days since, and so ably seconded by Clifton W. Tayleure? It does seem strange that a false pride—for it is nothing but that—should allow a profession the life of which is so fickle in its chances and changes of fortune to thus forego, as it does, such a splendid opportunity of securing to its body generally a means against vicissitudes and illness in old age, and risk the being thrown upon the resources of friends or a general public. The supposition is not that actors usually die poor, but from their free habits the likelihood is tenfold to that of other men. As a rule they are the least thrifty of a community, more lavish, and the chances of wealth, therefore, are very much lessened. It is needless to cite examples of even noted ones, but they constantly occur in our very midst, even dying in years, and the comforts of life exhausted.

It is not to be presumed that such would accept the conditions of an actor's home as arranged by Mr. Forrest, but with the improved suggestions as made by Mr. Barrett and Mr. Tayleure it certainly seems that they might be only too glad to avail themselves of their own offerings, coupled with that of Mr. Forrest. The idea of merely a home for retired veterans of the stage can now be done away. The combination of a home, an exchange, with library and reading room,

and also a dramatic college, in which the whole profession are interested as subscribers, is truly a grand one.

We know that it has been a matter of deep regret and surprise to many that action of an earnest and definite kind has not been taken long before. It, therefore, comes like a most fervent and almost realizing hope that something will immediately be done in the direction so desired and yet so long deferred. When the initiative is taken by such men as Barrett and Tayleure, can managers and the profession generally, and with such motives implied—can they, I repeat, be silent? Why one feels, so to speak, sooner than later, such a project must be carried out to the fullest extent, and be recognized among the features of America. Why, the bare idea of such a beneficence going by default into other hands seems wantonly wicked.

Mr. Barrett in his appeal speaks with honest warmth of bringing culture to the stage, at some length not necessary to quote, for all interested have read it again and again and remarked its truthfulness. As the director of an institution embracing acting as one of its studies, I hope I may be excused in expressing the pride I take in noting during the past year the increased number of well bred, refined patrons in this department alone. Many of these not only improve for private theatricals, but test their powers as to their fitness for the stage. The sequence inferred is, that the greater the number of such people actually on the stage, the more refined the atmosphere of the stage by reason of their being there, and the more refined the audiences that will visit the theatre to see them act. Those who assemble at the college at the receptions are naturally better pleased when the most refined of the dramatic class are in the cast of the plays. To raise the profession of acting we must teach and send to the stage people of the finer tastes and instincts, and it is from the ranks of these intelligent pupils that it can be done. It is only when such take the stage as a profession that it ever can be purified. Thousands fear to pass the ordeal of public opinion of the stage as it now is, but the time seems not distant when public opinion itself will change in this respect, and the ban of social despotism be removed that puts the footlights as a dividing line. My experience in the endeavor to build up a college of oratory and acting places me in a position to better observe such matters than those who teach acting alone, and I heartily welcome the project that promises such an impetus to elevation of the drama and its exponents in this country. It is just what America needs, and I hope the subject now opened in its new phase will not be allowed to rest till managers and actors have expressed their willingness to co-operate.

J. E. FROBISHER.

BRIEF PERSONAL MENTION.

ALBERT.—Mary Albert, who has been secured by Maurice Grau, made her first appearance in 1871 and has been leading prima donna of the Théâtre des Bouffes Parisiennes, Théâtre des Variétés, and Théâtre Folies Dramatique, Paris, and is said to possess charming qualities of voice and rare ability as an actress.

BOWMAN.—E. M. Bowman, of St. Louis, says an exchange, delivered the most thoroughly interesting and instructive paper presented at the recent music teachers' convention. His subject was "Harmony," and he dealt with it in the most satisfactory manner, making his points remarkably clear, and speaking in an unaffected, straightforward manner. He has a pleasant delivery and was so thoroughly conversant with his subject that he made a most agreeable impression. The other papers were more like essays, very entertaining, but not particularly instructive.

HAIN.—Albert Hahn, editor of the *Tonkunst*, has left Königsberg and settled in Leipsic, in which city he intends establishing a school of musical theory.

HANCHETT.—Henry G. Hanchett is becoming a very popular pianist, and as a teacher has had much success. He is now in St. Louis.

LESTER.—Miss Lester is making a good name as an opera singer in St. Louis. She is a member of the Nathal English Opera Company.

MARTINEZ.—Isadora Martinez is under a three years' engagement with Colonel Mapleson, of Her Majesty's Opera Company. She comes hence "on vacation," but proposes to fill in her time during the autumn evenings with concert engagements. Her débüt at Her Majesty's Theatre was a gratifying success, the London journals praising her gifts of voice and her dramatic action.

SHEIB.—Annie Sheib, a well known and excellent (W. Va.) vocalist, has lately been singing in Chicago with much success.

TAMBURELLO.—Signor Tamburello has resigned his position as singing teacher at the Beethoven Conservatory, St. Louis. A. J. Goodrich has succeeded him.

WAGNER.—Next October Wagner will be sixty-seven years old. It is said he does not look this age, although his active life and hard labor is shown in his face.

WILHARTITZ.—Mr. Wilhartitz, the musical director of the St. Louis Socialer Sängerchor, has done great work in his society. This society will celebrate the thirtieth anniversary of its foundation on September 13 by a grand musical festival.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

J. M. Russell, Boston.

1. Abide With Me (sacred quartet).....	Mundy.
2. Presage of Spring (female voices).....	Hollander.
3. Barcarole.....	Brahms.
4. Go, Speed Thy Flight (male voices).....	Otto.
5. Shed No Tear.....	Master.
6. The Pine Tree (mixed voices).....	Rubinstein.
7. King Eric.....	Rheinberger.
8. May Dew.....	"
9. Can You Love Me Ever, Darling? (ballad).....	F. L. Martyn.
10. The Helstrophe (song, cont.).....	J. C. Alden, Jr.
11. Dancing at the Beach (schottische, piano).....	F. A. Müller.

No. 1.—One of the worst harmonized pieces that has come under our notice for a long time. There are six or seven bad and false progressions in the two pages, aside from the poor quality of the music itself. Why should the publisher issue such stuff when there are so many better written pieces to be had, just as easy, and far more interesting? The composer surely must be an amateur whose harmony studies have been of the most cursory kind. Mistakes remain uncorrected.

No. 2.—Well written and tuneful. It will please an average audience, well sung and shaded.

No. 3.—A pleasing trifle, which must have cost the composer merely the trouble to pen it down. It is short and sweet, at least.

No. 4.—Here and there a slight improvement might be made in the movement of parts, but, upon the whole, the quartet is nicely written, and will take well with the general public.

No. 5.—Generally well written, but not very interesting. It would sound better sung half a tone lower, as the first tenor part is too high to be rendered without considerable effort. Several accidentals have been omitted in proof-reading, which omissions should and could have been avoided.

No. 6.—A mere trifle for this composer. The modulations are effective, but the only interesting part is the concluding section in F major.

No. 7.—A most effective part song, full of interest and dramatic power. The working up is masterly, and the music and words splendidly wedded. The accompaniment throughout is very fine and withal original. The part in D flat, "Sir Eric put away his grief," is broad in design. The ending in F major (F minor being the opening key) is very beautiful. Societies should procure this work and add it to their répertoire.

No. 8.—Rheinberger's compositions are always more or less interesting, and this part song forms no exception to the rule. The closing section in E major cannot but prove very effective, well rendered. The work is not easy to perform well, and will require careful study and attention on the part of both conductors and singers, but it will well repay the time expended on it.

No. 9.—A piece of the old sort, full of errors, and not worth the paper it is printed on. The chorus, being in unison, has saved the composer from displaying his woful ignorance of part-writing.

No. 10.—This work shows some knowledge and study, but as a song it is a failure. It is more like a choral contrapuntally harmonized. No singer would ever select such a so-called song for performance in a concert. Mr. Alden seems to lack the quality which keeps its possessor from violating the eternal "fitness" of things.

No. 11.—A fair schottische and fairly written. Of course, originality is almost out of the question in such a composition, which, if pretty, is all that can be expected, the rhythm being at the same time preserved.

....John Howard Payne, the immortal author of "Home, Sweet Home," lies buried in the cemetery at Tunis. Overhung by an immense pepper tree, whose long, graceful branches remind one of the weeping willow, is a plain white marble slab, bearing this simple inscription:

JOHN HOWARD PAYNE,
Twice Consul of the United States.
Died April 1, 1852.
Born at Boston, June 8, 1790.

Sure, when thy gentle spirit fled,
To realms beyond the azure dome,
With arms outstretched God's angel said,
"Welcome to Heaven's Home Sweet Home."

....Albert Wolff in his preface to "Offenbach in America," thus gives an idea of Offenbach's popularity. Supposing one of his sons should take it in his head to roam about through distant parts of the world, and one of these fine mornings he falls into the hands of cannibals. "Ah," would say the chief, "this is a splendid white fellow; won't be nice with salad! Pray, how are you called in your own country, stranger?" "I am the son of Jacques Offenbach." "Oh, indeed! then you may ease your mind—you will not be eaten." And the cannibals begin to dance round him, full of joy, singing the finale from "Orpheus."

....Bronson Howard is writing a new farcical comedy for the Criterion.

Music and Its Aesthetics.

MUSIC is partly a science and partly an art. It may be divided into two heads—speculative and practical. Speculative music proves how sounds are related to each other, and endeavors to arrive at a knowledge of their effect, when continued, or simply alone—in fact, it is the philosophy of music. Practical music is the application of theoretical principles, the proper distribution of sounds; in other words, harmony and the art of composition. Music, being an artistic arrangement of harmonious sounds, appeals to the senses in the most powerful way; it excites agreeable feelings and speaks a language of its own. Its effects are universally experienced. The inhabitants of the civilized portions of the globe, the rude denizens of the Arctic regions, wild Indian tribes, uncultivated people in every part of the world, are all subject to the influence of what—according to their several stages of educated taste—are to them sweet sounds. That the existence of music is of great antiquity is proved by the mention of it in Genesis, where it is connected with Jubal and religious ceremonies; and here in England, up to the period of the Reformation, the only music worth hearing was the sacred chant. From this time progress has gradually been made, and now in this country all the great foreign composers have found a good field for developing their genius and for turning their talents to a profitable account.

It is a remarkable physiological fact that, with regard to the progenitors of the most celebrated musicians, the fathers have almost invariably been connected with the profession in only some humble way. We have it on record that Mozart's father was an insignificant player of the violin; Beethoven was the son of an obscure tenor singer; Haydn's father a harpist, of no reputation; Rossini's father merely a horn-blower with a strolling company. It would seem from these facts as if only very moderate ability was required for the production of the highest musical genius in another generation. The latter half of the last century and early part of this have produced the greatest number of eminent composers. It was during this period that Beethoven, Mozart, Haydn, Handel, Chopin lived. Each had a distinct style of his own, and they were prolific in published works. Up to the present time no woman has attained any particular celebrity as a first rate composer, although many are most brilliant performers; but now, that so many opportunities are offered for the scientific study of music, probably women may distinguish themselves as much in composition as in the other branches of this the most glorious of all the arts. To the Royal Academy of Music, as well as to the more recently started schools, we are much indebted for the improvements in style and musical knowledge observed in late years, and the establishment of the Saturday and Monday popular concerts has contributed in a large degree to cultivate the taste of the public.

Classical music being now the fashion, it may be often listened to and applauded in a drawing room simply because it is the proper thing to do. But the crowds, twice a week at St. James' Hall, show by their presence a keen appreciation of the programme provided. These large attendances must be caused by an honest love of the beautiful and for personal gratification alone, which shows how the taste of the people can be cultivated by giving them first rate classical music, performed by first rate artists. That appreciation of good music is a growing feeling is proved by the conversion of people who used to enjoy so-called "popular airs," and now, that their ears are more refined, feel inexpressible weariness in listening to inferior compositions after the delight of hearing music that appeals to the senses and imagination. One great boon conferred by music is the refreshment and soothing effect caused by some lovely symphony or sonata on the overwrought and weary brain. Its refining and softening influence on the disposition is beyond question. That music in some form or another is essential to our life is proved by the way it is introduced into everything that we do. The soldier would never get on without his band to help him over the ground. The seaside, with no brass band playing inevitably out of tune, would seem dull. School children, tightly packed in a van for their annual treat, would never feel they were having a holiday without the braying of a cornet, however incorrectly played, and the country, shorn of the natural songs of the birds and the hum of insects, affording musical sounds, would be dreary in the extreme. Music is evidently a necessity of our existence; it is associated with joyous moments and the happiest feelings of our lives, and the more the taste for it is developed in its highest form the greater will be our appreciation of the good and beautiful.—Music.

....Edwin Booth, in gratitude for relief from a dangerous disease known as the "Black Tongue," has presented a handsome silver goblet to Dr. Ghislain Duran, of this city. The goblet was made by Tiffany, is of classic design, three-handled, and ornamented with rich repoussé work. One of the figures in relief is that of a fawn, with tongue projected, beneath which are the words, "Let the tongue now laugh." Around the upper border of the cup is the quotation from "Macbeth," "The mere despair of surgery he cures." At the base of the goblet is the inscription, "This 'loving cup' is presented by Edwin Booth as a token of esteem to Ghislain Duran, M. D." The lettering is done in raised gold.

SOCK AND BUSKIN.

....John McCullough is home again.
....Berthie Foy has recovered her voice.
....Tom Maguire looks as blooming as ever.
....Tony Pastor opened his theatre Monday night.
....M. B. Curtis says that watch story was all a hoax.
....Rose Eyttinge is looking for a season's engagement.
....Mr. Daly opens his regular fall season September 20.
....Henrietta Chanfrau opens at Paterson on September 12.
....The Bijou Theatre opens Monday night with "Sparks."
....John T. Raymond opens his season September 13, at St. Louis.
....Maude Forrester commences her season September 6, at Baltimore.
....George Conquest, Sr., expects to recover sufficiently to play again this season.
....To-night, "Hazel Kirke" will be played for the 200th consecutive performance.
....George Holland benefits to-night (Friday) in "Our Gentlemen Friends" at the Standard.
....Bartley Campbell's "Galley Slave" company open at Haverly's Brooklyn Theatre Monday night.
....Gus Williams, in broad slouch hat and striped linen coat, has returned from Mount Clemens, Michigan.
....The manner in which Mr. Haverly shows off the front part of his Fifth Avenue Theatre, proves that he is a worker.
....Rose Coghlan and her sister Eily are on their way to America.
....Harry Lee will play leading to Miss Fanny Davenport next season.
....Frank Chanfrau's labors will commence September 11, at the Boston Theatre.
...."Fritz" and his lullaby go hand in hand and well together at the Grand Opera House.
....Clara Morris will open the regular season at Abbey's Park Theatre, Boston, about the middle of September.
....McVickar's Theatre, Chicago, has been thoroughly overhauled and put in splendid order for the coming season.
....Harry Beckett is spoken of in London as "another American actor." It is supposed that a compliment is implied.
....Rice's New Evangeline Combination will take the boards at Haverly's Fourteenth Street Theatre on Monday evening.
....Georgie Allen is "billed" in the English provinces as "the great Anglo-American-African vocalist," from the Grand Opera House, New York city.
....J. W. Shannon's new comedy, "A Golden Game," will be produced at the Standard Theatre on Monday evening, with the author and Mr. Edeson in the cast.
....Charles Coghlan has commenced a country tour with a version by himself of the play of "La Morte Civile," in which Signor Salvini has occasionally appeared.
....Macauley's Theatre, Louisville, Ky., until recently the property of B. Macauley, has just been purchased by John T. Macauley and will be conducted and managed by him.
....Fanny Davenport, under an engagement with J. H. Haverly, is to appear at the Fifth Avenue Theatre on September 20. It is not yet announced in what she will make her appearance.
....J. K. Emmet reappeared in "Fritz," at the Grand Opera House, on Monday evening. At the Wednesday matinee a domestic drama, called "Apple Blossoms," was presented with an attractive cast.
....Edmond Collier deserves a word of praise for the manner in which he played the leading rôle in "A Celebrated Case" at the Windsor last week. He is a hard and conscientious student and will make his mark.
....John T. Raymond returned in the Germanic on Saturday. He has abandoned his idea of an English tour, and will present "Col. Sellers" at Pope's Theatre, St. Louis, September 13. Horace McVicker is to be his manager.
....That polished actor and gentleman, J. R. Grismer, now in the cast of "Two Nights in Rome," has been engaged as a member of the Salvini company. The great Italian may be proud of support like that which Mr. Grismer will afford.
....Archibald Forbes, the well known war correspondent of the London *Daily News*, will arrive in New York September 9, and begin a lecture tour of this country in November, under the management of D'Oyly Carte. He will lecture on the "Royal People I Have Met."
....Sol Smith Russell has only carried his record of former excellence and funny manner of doing things into the Park Theatre. "Edgewood Folks" is a vehicle upon which he rides into the good graces of his audience and keeps them in a constant roar from 8 to 10 o'clock.
....Hon. Lewis Wingfield, heir presumptive of Viscount Powerscourt, is rewriting for Modjeska the last of an adaptation of Schiller's "Marie Stuart," in the light of new evidence thrown on the execution of the unfortunate Mary Queen of Scots, by a recently discovered manuscript of Sir Richard

Wingfield, who was appointed by Lord Burleigh to watch and report on the execution. The manuscript was discovered in the library of Sir John Sebright, at Beechwood.

....Bartley Campbell's "Galley Slave" Company is to appear at Haverly's Brooklyn Theatre on Monday evening. Frank Evans, Junius Brutus Booth, J. J. Sullivan, Thomas H. Burns, C. A. McManus, Charles A. Waite, Charles Webster, Mme. Majeroni, Gussie De Forrest, Nellie Barbour, Mrs. Clara Stoneall, Eda Clayton and Little Daisy constitute the company.

....Agnes Robertson (Mrs. Dion Boucicault) will make a tour of this country, under the direction of Max Strakosch, commencing at the Walnut Street Theatre, Philadelphia, on Monday, September 13, in her successful character of *Jessie Brown* in the spectacular play of "Jessie Brown; or, The Relief of Lucknow." Dion Boucicault wrote the part expressly for her.

....The "Pirates of Penzance" begin their deeds of pirating on the 6th of next month, at Bridgeport. The cast will be made up of Messrs. Brockalini, Riley, McCrae, Nash, Standish, and Misses Minnie Walsh, Rose Chappelle, Laura Joyce, Aggie Mitchell, and Irene Perry. H. B. Lonsdale, manages. Mr. Riley goes as stage manager.

....E. M. Holland, wife of a former old favorite at Wallack's, and who was a Miss Seward and cousin of Wm. H. Seward, has been added to the "Danites" company at the London Gaiety. She was well known in Brooklyn before her marriage as an accomplished amateur actress.

...."Old Chippendale," the great favorite of the old Park Theatre in this city forty years ago, is now playing *Old Hardcastle* in "She Stoops to Conquer," at Sadler's Wells, London. He was an actor before any other member of his company was born, and is now an octogenarian.

....John T. Raymond and Courtney Barnes arrived per steamer the other day from London. Mr. Raymond does not seem to be favorably impressed with our English cousins on native shore. But it was't John they failed to welcome. It was his play.

....Fanny Davenport has declined Anna Dickinson's comedy, "An American Girl." She also decided that she was not suited to the tragedy, "Esther Arnim," which Anna wrote expressly for her.

....It is proposed as soon as the public seem ripe for it to produce other extravaganzas in the Conquest répertoire, besides the "Grim Goblin," which is now meeting with excellent success.

....A translation of the German play of which "The Guv'nor" is an adaptation, has been prepared for the American stage by Sydney Rosenfeld, under the title of "The Ulster."

....The present cast at the Union Square will not endure long, as some of the artists have engagements. Harry Crisp, for instance, takes Joseph Wheelock's place.

....A dramatic version of Florence Marryat's novel "Her Word Against a Lie," has recently been produced in the British provinces with great success.

....The Duke's Theatre in Holborn, London, recently destroyed by fire, will not be rebuilt. A restaurant on a large scale will be erected on its site.

....Haverly's Colored Minstrels took possession of the boards at Haverly's Brooklyn Theatre on Monday night. They are booked for a week.

...."Photos," the new piece as played by the Harrisons, has made a hit in Chicago, where it was produced for the first time, Monday evening.

....Cyril Searle, the manager and actor, and Marcus R. Mayer, the dramatic agent, arrived Sunday on the steamship *Helvetia*, from Liverpool.

....Charles Butler, formerly one of John T. Raymond's aids, has taken stock in "Two Nights in Rome," for the provincial tour.

....Jake Neunemacher and wife, *né* Lizzie Webster, after a sojourn of a few days in New York, returned to Milwaukee last Monday.

....Ada Rehan, as *Queen of the Gypsies*, in "Tiote," is attracting much attention both by her acting and personal appearance.

...."Around the World in Eighty Days" is the next grand attraction at Haverly's Niblo's. Monday night is the date of opening.

....Tom Lombard has a new star for this season. He says there's millions in her. But Tom always did aim high.

....It is now said that "Hazel Kirke" will be continued at the Madison Square Theatre until the 250th performance.

....Rose Eyttinge will appear at Abbey's Park Theatre on October 18 in a new emotional play by Townsend Percy.

....W. J. Fleming is going to open the old Globe, and call it the Broadway Theatre. This about September 6.

....This is the last week of Milton Nobles in "The Phoenix" at Haverly's Niblo's Garden.

....Gus Williams is preparing for a season in New York with "Our German Senator."

....Ada Cavendish will appear at the Grand Opera House, September 13.

FOREIGN NOTES.

....The medallion on Schumann's tomb, at Leipzig, has been stolen.

....M. Gounod is composing a new work for the Musical Society of Antwerp.

....Mme. Essipoff, the Russian pianist, has been playing with great success at Lisbon.

....The largest opera house is the San Carlo, of Naples, and the next is the La Scala, of Milan.

....Marie Van Zandt has been engaged at \$200 a night to sing *Mignon*, in Denmark, during September.

....Breitkopf and Hartel have commenced the publication of the complete literary works of the Abbé Liszt.

....Victor Massé has just completed his new opera "Une Nuit de Cléopatre," the libretto of which is by Jules Barbier.

....The lawsuit about the unauthorized performance of "Aida" at Brussels has terminated in favor of Signor Verdi, with £120 damages.

....The new opera "Il Rinnegato," by Baron Orczy, has been accepted by the management of Her Majesty's Theatre, and will be produced early in the season of 1881.

"Wedding March" was fun,
'Bridal Tour' is slow,
Gilbert wrote the one,
T'other Boucicault;
Dion, if 'tis yours,
You should feel remorse,
For 'The Bridal Tour's'
Not a tour de force."

—Punch.

....Ambroise Thomas, it is said, gave the principal part in "Hamlet" to Faure, because he could not find a tenor to sing the part as he wanted it; therefore he changed the rôle into a baritone part. It will, however, be reconstituted as formerly written, by Campanini, who has obtained from the composer the original score and will sing the part of *Hamlet* in New York.

....An old man called on a well known firm of Parisian music publishers in 1835 and offered for sale a collection of forty national songs, of which he said that he was the sole author. One of the partners looked through them, and recognized a song beginning, "Allons, enfants de la patrie." "Are you aware," he asked, satirically, of the old man, "that this song has been published before; that it is called 'La Marseillaise,' and that its author is Rouget de l'Isle?" "But," replied the elderly man, quietly, "I am Rouget de l'Isle."

....The London *Figaro* says that a rumor comes from Paris concerning Mme. Patti that she will begin an American engagement in the autumn of 1881, to last eighteen months; after which she intends to retire from the stage. There would, of course, be a particularly appropriate character in such a farewell engagement by this first of prima donnas, for it was in New York that she made her début and won her earliest honors. But the announcement may be taken with several grains of allowance.

....Adelaide Neilson was buried in Brompton Cemetery, London. Among the persons at the funeral were Lord Henry Lennox, Admiral Carr Glyn, Henry Labouchère, John S. Clarke, the American actor; Edward Compton, who accompanied Miss Neilson on her last tour through the United States, and a number of other actors and actresses. Rev. J. D. Messingham read the funeral service. The remains were enclosed in a polished oak coffin, which bore simply the name of the deceased, and the words, "Died at Paris, August 15, 1880." The coffin was covered with wreaths and other floral tributes. The story comes from London that she has bequeathed the greater part of her property, estimated at \$200,000, to Rear Admiral Hon. Henry Carr Glyn, C. B., who was one of her many suitors. Edward Compton, it is also said, gets a legacy of \$5,000.

....Mr. Mestayer will discover, when it is too late, his folly in engaging the sticks who now complete (?) the cast of the "Tourists." Last season one could sit this concert through, three or four times, and not tire of it. But he had artists then. A salary of \$10 per week will not engage people equal to Bruno et al. The audience grew very tired Monday night. Mestayer failed to get an encore; in two or three instances did not get a hand, and once a slight hiss was heard. Miss Reiffert was as good as gold. Miss Carrie Swain sang well. Mr. Long was not. He makes a better French waiter than English lah-de-dah. Watson was the star of the evening. Mr. Swain with that white toga on was nauseating. Bray was excellent. The others were—well, go and see for yourself.

....Charlotte Addison, the famous English actress, who retired from the stage after her marriage about three years ago, will soon, it is said, come to America, with the intention of here resuming her professional duties. Since 1866, when she made her début at the St. James' Theatre, she has been prominent in London, and in 1875 as *Ethel Granger*, in Byron's "Married in Haste," she achieved a success the nature of which is rare in realistic drama.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....Too many organ recitals have been given free of cost to the public. This generosity no doubt does some good, but it makes this species of musical entertainment too cheap, and causes the public to look upon them as all things which cost nothing are looked upon—of only of ordinary importance. The maxim with organists should be that of other business and professional men—nothing for nothing, and the best for the money.

....The number of persons who look upon the organ as a purely mechanical instrument is not small. This same class of persons consider organ music as so much mathematical part-writing, devoid of all spirituality and passion. This opinion is a narrow one, as must be admitted; but it may be truly said, that no instrument needs a born musician to display its greatness, power and completeness, as the organ. How many such are there?

....How capricious church members are! Some want only a little of a big organ used; others desire more than what their little instrument is able to render. It follows, therefore, that a large organ is mostly a thing to look at in some churches, while in others, whose wish is bigger than their purse, dissatisfaction with what they have is a common thing. As it is with individuals so is it with corporations, few, if any, are content with their ever present state. Religious institutions are no better in this respect than secular ones, but exhibit a lack of contentment often sadly at variance with the divine commands.

....Those who attend church services sometimes suffer annoyance from a failure to catch the number of the hymn by reason of the imperfect enunciation of the clergyman. In the First Methodist Episcopal Church in New Haven, the numbers of the hymns to be sung are posted in neat gilt figures on one of the central pillars of the organ front. The present pastor of that church is a model in distinctness of utterance; but if any auditor, from a defective sense of hearing or other cause, should fail to understand the number, he has only to glance at the figures on the organ.

....Many well known pianists admit that a certain amount of practice upon the organ, if not absolutely indispensable to perfect the pianist, is certainly of much value to him, because a close legato is imparted to the touch and a habit formed of holding down each note its full length in four or five part compositions, a quality many pianists of great ability do not display. It must of a necessity be admitted that a certain amount of practice on the organ manuals does not only benefit those who have chosen the piano as the instrument of their life study, but such practice should be compelled while the student is in his studying days. The modern school of pianists exhibit too great a tendency to sacrifice a pure and beautiful legato touch for one rougher but more brilliant, because brilliancy and rapidity enthrone the majority of those who compose the average audience.

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended August 24, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTS.	
	No.	Value.	No.	Value.	Cases	Value.
Bremen.....	27	\$1,550	..	....	....	....
Canada.....	..	....	6	\$227	....	....
Cuba.....	..	....	1	580	....	....
Hamburg.....	..	....	12	5,100	....	....
Liverpool.....	4	375	12	3,000	10	\$200
London.....	17	1,940	1	300	....	....
U. S. or Colombia.....	..	....	..	....	2	150
Totals.....	48	\$3,865	32	\$9,207	12	\$350

IMPORTS.

Musical instruments, 91 cases.....value. \$15,952

EXPORTS FROM BOSTON.

For the week ended August 20, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTS.	
	No.	Value.	No.	Value.	Cases	Value.
England.....	23	\$2,010	2	\$960	..	....
Totals.....	23	\$2,010	2	\$960	....	....

IMPORTS.

Musical instruments.....value. \$1,198

....The "Edgewood Folks," who made their bow to the New York public at Abbey's Park Theatre on Monday evening, consist of Sol Smith Russel, Chas. Rockwell, T. W. Langan, B. T. Ringgold, Sol Smith, Walter Lennox, Sr., Wm. Warmington, Harry Davis, Z. Williamson, Carrie McHenry, Mrs. Sol Smith, Mattie Earle, Nellie Taylor, Jennie Wharton, Little Belle Wharton.

The Striking Case-Makers.

THE striking piano case-makers who were employed by C. F. Dielmann, in Tenth avenue, between Thirty-sixth and Thirty-seventh streets, to make square pianoforte cases for J. P. Hale, having failed to move their tools, benches, &c., from the factory, the service was summarily performed for them on Wednesday morning by a deputy sheriff. The men, it will be remembered, refused either to make cases for Mr. Hale, or to allow the lumber stored on the premises to be used for that purpose. When affairs had reached this stage, Mr. Hale, who is the owner of the factory building, took legal steps to recover possession of the building, on the ground of non-payment of rent. The strikers were accordingly notified to remove their tools before last Monday, and warned that if they did not do so the sheriff would put the tools into the street. Of this warning they took no heed, and on Tuesday afternoon a deputy sheriff informed Mr. Hale that he was about to put the tools out. Mr. Hale said the hour was late, and as the strikers might claim that they could not find shelter for the tools before nightfall, the work had better be postponed to the following morning. "All right," replied the man of the law, "but I will charge you ten dollars more for coming up here to-morrow." Mr. Hale said he would prefer to pay the additional ten dollars, and so the postponement was agreed on. Early Wednesday morning the tools were put out upon the sidewalk. By special order of Mr. Hale, each man's tools were placed in a separate lot and indicated by a tag, with the owner's name plainly written upon it. Notwithstanding this care the strikers claimed that the tools were indiscriminately ruined and allowed them to remain where they were put until near evening, when, through the intervention of the police, they were, as an obstruction to the sidewalk, carted off to a public storehouse. In the meantime the heavy rain of the afternoon had fallen upon them.

While the deputy sheriff was engaged in moving the tools out of the factory an incident occurred which betrays the unamiable state of mind into which the strikers have worked themselves. A number of them were standing by looking on, and one of the ring-leaders exclaimed: "I'll get even with the old man Hale. I'll get the Fire Commissioners to condemn the old building as unsafe for men to work in."

When this was told to Mr. Hale he laughed and said that, seeing the strikers had worked in the factory so long, it was very astonishing that they should suddenly show more consideration for the safety of non-union men than they ever did for their own.

Mr. Hale has made arrangements to begin case-making in this factory on his own account next week, and has engaged a large number of non-union men for the purpose.

Meanwhile he has instituted a suit against the Piano Makers' Union as a body and the ringleaders of the strike as individuals, for conspiring to injure his business. The damages are laid at \$50,000.

German Opera in London.

LONDON is to have a season of German Opera next year—a novelty for that city. The matter is spoken of by *Music* as follows: "Musicians will be rejoiced to hear that, probably, we shall have a German opera next year. It is well known that the success of the Richter concerts this season was so great as to bring not only much honor, but also no little profit to the artists. The interest of the public rose with each concert to such an extent that arrangements were made for a similar series in 1881, and the subscription list is now quite filled up. German classical concerts under Richter's direction promise to become an institution in London. This emboldened the managers (the more readily that a few rich patrons of music seemed inclined to guarantee the financial part of the undertaking) to propose a classical opera, performed by a German opera company. The German opera season next June is only to last twelve nights, on which only grand German operas such as "Lohengrin," "Flying Dutchman," "Walküre," "Fidelio," and a few of Mozart's, hitherto unknown in England, will be performed. The performances will take place at Drury Lane, or, if Mr. Mapleson gives up his Italian opera at Her Majesty's (which is very likely) they will take place there. Herr Richter will conduct and the roles will be divided amongst the foremost singers of Germany, who must look upon it in all respects more as an honor than as a money speculation, for the salaries will, probably, not be very high. Great pains will be taken with the ensemble, and the "star" system will be carefully avoided.

BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

....The Chicago Band turned out 85 pieces at the Knights Templars' procession.

....There were eighty-three bands in the recent Knights Templars' procession in Chicago.

....The First Illinois Regiment, of Chicago, is about to form a fine American band of 40 pieces.

....Lyon & Healy's Band, 23 men, was conspicuous in the same procession by its handsome uniform, which cost over \$600.

....Colt's Band, of Hartford, Conn., 23 pieces, attracted much attention during the Knights Templars' procession in Chicago by its precision in playing and correct phrasing.

....Arbuckle, the cornetist, who is also an able musician, has been appointed conductor of the celebrated Ninth Regiment Band in place of the late D. L. Downing. The concerts on Culver's Plaza at Coney Island are continued every afternoon and evening. Mr. Arbuckle has also generously undertaken to fill all engagements entered into by the late D. L. Downing.

Death of David L. Downing.

DAVID L. DOWNING, the bandmaster, expired at his residence, No. 362 West Twenty-seventh street, on Thursday morning, August 19, after an illness of three days. "Major" Downing, as he was popularly called, was born in Troy in the year 1822, and at an early age developed quite a liking for music. For a time he was a chorister in one of the churches of his native city, and leaving it to study painting under Fuller, the artist, in Albany, he met in his master a man inclined to foster his tastes. Fuller was an amateur bugler, and during the hours when he was disengaged he gave Downing lessons. The young man proved an apt pupil, and when the capstone of the Bunker Hill monument was laid he accompanied the Troy band, of which Mr. Fuller was a member, and discharged the functions of an instrumental adept. In Boston he met Edward Kendall, who encouraged him to adopt music as a profession, and soon after he joined the Boston Brigade Band, in which he played third ophicleide. In 1849 he came to New York with Kendall and joined Dodworth's Band. Then, in company with a German named Schnapp, he organized the Germania Serenade Band. It was in that year that he composed his first piece of military music—"Camp Saylor Quickstep" it was called, and it was dedicated to the Boston Cadets. From that time he paid considerable attention to composing, and wrote a considerable portion of the military airs of his time. For fifteen years he was a member of Dodworth's Band, and when that organization went to the war with the Seventy-first Regiment he accompanied them. He served in the battle of Bull Run and several other actions, and after the rebellion he became leader of the regimental band.

When James Fiske, Jr., reorganized the Ninth Regiment he invited Downing to become his bandmaster, and he left the Seventy-first. Levy at the time was cornet soloist of the band, and for a time its concerts were among the features of the city's amusements. When word of the Chicago fire reached New York, Downing, by Fiske's advice, arranged a concert for the benefit of the sufferers. It was given in the Grand Opera House on the Sunday following the disaster, and before midnight \$1,300 was telegraphed to Chicago as the proceeds of the entertainment. In August, 1876, Messrs. Culver and Washington, president and treasurer of the Prospect Park and Coney Island Railroad, conceived the idea of making the music of a brass band a feature at Cable's, and engaged Downing to make the experiment. It was successful, and since that time he has been engaged there throughout the summer season. Mr. Downing returned to his home on the Monday night before his death in seemingly good health, but toward morning he was suddenly taken ill. He was the first and only musician who led an organized band of one hundred pieces. He was a prolific writer, and numbers of the most popular marches bear his name as their composer. He also had the reputation of being one of the best arrangers of band music in this country. He was buried on Sunday last in Woodlawn Cemetery.

....Kiraly Brothers' spectacular piece, "Around the World in Eighty Days," will be produced at Haverly's Niblo's Garden Theatre on Monday evening next. The cast will include Helen Tracey, Charlotte Evelyn, Alice T. Sherwood, Louisa Dempsey, Ed. Buckley, H. Meredith, E. A. Locke and E. S. Tarr. The ballet will be led by Mlle. De Rosa and Mlle. Cornalba, supported by A. Kiraly and a corps of 200 coryphees.

IMPORTANT to MANUFACTURERS.

—A valuable Manufacturing Property FOR SALE, in Buffalo, N. Y. The extensive manufactory of Geo. A. Prince & Co., Organ makers, is now offered to the public. This property covers an area of two acres, on one of the principal thoroughfares near transportation. There is a five-story brick building and large out-buildings, steam engine, boilers, shafting, &c., &c., complete. It is in every respect a very desirable business site and suitable for almost any kind of light manufacturing. Address or call upon J. S. UNDERHILL, No. 50 Broad Street, New York, or F. D. LOCKE, Buffalo, N. Y. N. B.—Offers will be entertained to reorganize the former business.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

JOSEPH ALL,
Cornet, 125 Hall st., Brooklyn.

RICHARD ARNOLD,
Violin, 578 Lexington ave., N. Y. City.

A. BERNSTEIN,
Violin, 126 East 12th st., N. Y. City.

PROF. BELLOIS,
Cornet Soloist, North's Music Store, 1308 Chestnut Street, Phila., Pa.

OSCAR COON,
Arranger of Band Music, 67 West 5th st., N. Y. City.

DR. LEOPOLD DAMROSCH,
Leader of Orchestra, 145 East 29th st., N. Y. City.

T. R. DEVERELL,
Band Leader, 300 Fifteenth st., Brooklyn.

W. MALMENE,
Mus. Bac. Cantab., has resigned his position as Instructor of Vocal Music in Washington University, St. Louis, which he has held for the last eleven years. An engagement as musical director of a vocal and orchestral society (English or German), a good organist appointment or music teacher in a prominent school would be accepted. Steinway Hall, N. Y.

H. B. DODWORTH,
Band Leader, 5 East 14th st., N. Y. City.

P. S. GILMORE,
Band Leader, 61 West 10th st., N. Y. City.

C. S. GRAFULLA,
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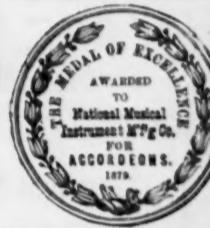
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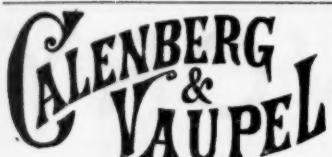
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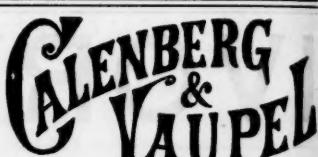


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